

THE INLAND PRINTER

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Printers to George Washington and the American Congress

By HERBERT KERKOW

Glance back into history with us. See Franklin and Jefferson scanning the proof on the Declaration of Independence, and Washington making author's alterations on his Farewell Address. This contribution stirs your pride in the printing industry

THE SITE of the old printshop of Capt. J. Dunlap and Lieut. David C. Claypoole—the printers of the Declaration of Independence, as well as the Constitution of the United States, Washington's Farewell Address, and the first daily newspaper in America—at 134-136 Market Street, Philadelphia, has been well marked for the benefit of posterity with a bronze tablet offered by the Historical Society of Pennsylvania with befitting ceremonies. The tablet reads: "On This Site Were First Printed the Declaration of Independence, July 5, 1776; the Constitution of the United States, September 19, 1787; Washington's Farewell Address, September 19, 1796, and the First Daily Newspaper in America, September 21, 1784, in the Printshop of Dunlap and Claypoole, Soldiers of the Revolution."

These two men, Dunlap and Claypoole, were not only printers but patriots. They had personally borne arms for the cause of freedom. They had the confidence and friendship of Washington and other leaders of the Revolution, and on numerous occasions had helped to spread the printed word for the benefit of the struggling colonists.

Dunlap and Claypoole were alert. They had printed broadsides immediately after the events at Bunker Hill, Lexington, Ticonderoga, and Quebec for the purpose of stimulating the patriotism of the multitude. However, the greatest opportunity of their lives came with the passage of the Declaration of Independence, on July 4, 1776.

The "message that rang 'round the world" had first to be communicated to the American people. The leaders in Congress and the officials of the government realized that the Declaration would have to be made known and distributed to the army, the legislators, and the people.

Contrary to belief, there was very little excitement in Philadelphia on that first Fourth of July. The people went about their business as usual, and probably only the men who had voted for this declaration of independence from Great Britain fully realized the significance of their action. They needed popular support and they needed it quickly, so the arrangements were immediately made to have the document put before the people in the form of a broadside. The work was allotted to Dunlap and Claypoole.

It was what the printers of today call a "hurry job," and the members of this fine old firm, in their shirt-sleeves, gave it their personal attention. The printing had to have official supervision, and as a consequence the modest little printshop was honored that July afternoon with the presence of three men who were destined to be famous. They strolled around from the State House on Chestnut Street to the printery on High Street, and John Dunlap, greeting Jefferson, Adams, and Franklin, brought forth from a rear room the best table he had, on which to spread the Declaration.

One may be sure that rare Ben Franklin was very much at home in that establishment. He had known the smell of printer's ink from his earliest boyhood, and he loved it. He was a practical printer, and when the first proof was handed him he studied it with the eye of an expert.

Thomas Jefferson was much less concerned with the typographical errors than with the sentiments expressed in this child of his brain. It is told that he was very particular to insert quotation marks for certain phrases in this first printed copy of the Declaration.

John Adams was the most formal of these three Fathers of the Republic. Yet, in his stiff way, he was quite as much interested in the great adventure as either of his colleagues. They remained in the shop until the last correction had been made and the immortal chart of our liberties had been placed on the flat press and was being printed for public distribution.

The copies of the broadside that came from this old-fashioned machine, the forerunner of the modern printing press, soon aroused the latent patriotism of the people. The broadsides were circulated far and wide.



Capt. John Dunlap

On July 6, when the document was first publicly read by Sheriff John Nixon, the people of Philadelphia were enthusiastic. All the wealthy Tories viewed the performance with languid distaste. To them the document represented merely a passing frenzy on the part of the common people. Franklin, Jefferson, and Adams were far more far-sighted. Standing in the little shop, seeing the first printed copy of the Declaration coming into reality, they visualized a new nation.

Some time later the Declaration of Independence was published in the *Pennsylvania Packet*, which was then a weekly newspaper, but it was only the first of three historic documents to be printed by Dunlap and Claypoole in their small shop.

The second one was the Constitution of the United States, which William E. Gladstone has termed "the most wonderful work ever struck off at a given time by the brain and purpose of man." The third of the historic documents to be printed in this

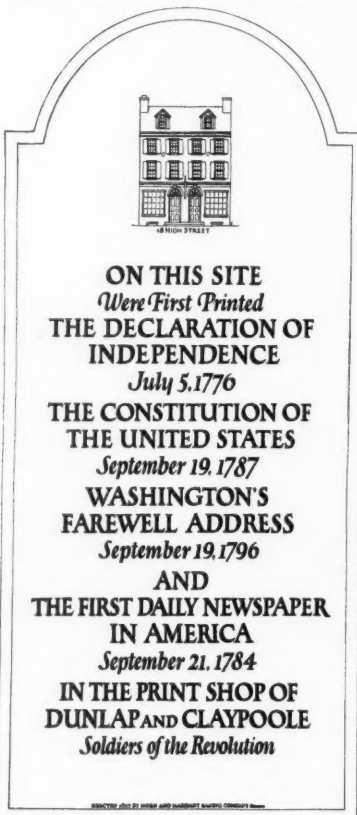
notable establishment was Washington's Farewell Address to the American people.

When Washington had made up his mind to retire to Mount Vernon he asked Madison, Hamilton, and others for suggestions regarding a message to the army and people. He was care-

cumstances, as explained in detail by him, are as follows:

A few days before the appearance of this memorable document in print, I received a message from the President, by his private secretary, signifying his desire to see me. I waited upon him at the appointed time and found him sitting alone in his drawing-room. He received me kindly, and after I paid my respects to him desired me to take a seat near him. Then, addressing himself to me, he said that he had for some time past contemplated retiring from public life and had at length concluded to do so at the end of the then present term; that he had some thoughts and reflections upon the occasion which he deemed proper to communicate to the people of the United States in the form of an address, and which he wished to appear in *The Daily Advertiser*, of which I was the editor.

He paused, and I took the opportunity of thanking him for having preferred that paper



Drawing of tablet erected on the site of the most famous printing house in America

ful and methodical, and after all suggestions were at hand he sat down and wrote the address.

The publication of this unusual document excited the liveliest interest in all parts of the United States. The sentiments expressed in it created very general discussion, and long after Washington's death it was asserted that he was not actually the author of the address. Indeed, the allegation was made that it had been written by Alexander Hamilton, and that the original was entirely in his handwriting, as recognized by friends.

In order to settle the controversy for all time a committee of the Pennsylvania Historical Society requested David C. Claypoole to describe how he came into possession of the manuscript of the Farewell Address. He did so in 1826, and his reply now reposes in the archives of the society. The cir-



Lieut. David C. Claypoole

as the channel of his communication with the people—especially as I viewed his selection as indicating his approbation of the principles and manner in which the work was conducted. He silently assented, and asked when the publication could be made. I answered that the time should be made perfectly convenient to himself, and the following Monday was fixed upon. The President made but a few alterations from the original except in the matter of punctuation, in which he was very minute.

After telling how General Washington obligingly presented him with the original manuscript of the address, Mr. Claypoole points out certain characteristics which prove that it was written by the president, and then adds:

"I can confidently affirm that no other pen ever touched the manuscript now in my possession than that of the great and good man whose signature it bears."

In addition to having enjoyed the distinction of printing these three immortal documents, Dunlap and Claypoole from the same building issued the first daily newspaper on this continent. Thus have printers played their role in the making of history.

Bringing Home the Side Meat

By FREDERIC I. LACKENS

No printing plant ever achieved bankruptcy by way of too much coöperation, but plenty have arrived there through its lack. If your plant rates high on the points covered herein, congratulations. If not—well, tomorrow's another day

A LOT of folks have been telling us what the troubles are with the printing business—over-equipment, lack of capital, too many printers, so on and so forth. But if you ask me I'll tell you what I believe the chief trouble is: it is *poor salesmanship*. There is a woeful lack of knowledge of how to sell printing, not only on the part of the individual salesman, but on the part of the management. Or maybe it's just carelessness. To keep this disquisition from sinking into generalities let me cite some actual cases of poor selling tactics.

Recently one of the major printing establishments of Chicago, with every facility for complete service under one roof, including photograph gallery, art department, engraving and electrotyping facilities, called us in for the purpose of outlining an advertising campaign.

A Broad-Gage Plan

A plan was prepared, based on the rather exceptional advantages possessed by this plant. The plan not only outlined the character of the mailing pieces, copy trend, time of mailings, etc., but suggested that the plant put its house in order from the selling or follow-up point, so that the maximum benefit might be realized from the advertising that was used.

We urged frequent get-together meetings of the management and the sales force for the purpose of organizing a systematic selling campaign to coördinate with the advertising and to encourage a reciprocal relationship between salesmen and between the selling force and the management. Incidentally a monthly dinner meeting was recommended as being conducive to the proper good-fellowship and house loyalty necessary to complete understanding and coöperation.

And what happened? Nothing.

Interested in discovering the cause for the failure to take some action upon the plan, or at least a portion of it, we indulged in a little gumshoe

work, and this is what we found: The management couldn't see the connection between the proposed advertising campaign and the selling force (!) and as the plan had interwoven the two rather tightly the management was not disposed to unravel the fabric. We found further that our suggestion regarding the get-together meetings had not met with approval, for they "had never done that." Apparently it was a case of every man for himself, and the devil take the hindmost.

I questioned one of the salesmen, asking his opinion of the get-togethers, the give-and-take attitude between the salesmen, and the fostering of good will for the house. Here's his answer: "Huh! I've put too many years of hard work into *my* accounts to let anyone else in on them. It's 'hands off' as far as I am concerned!"

"Well, but don't you think it would be better for the house if you would all lay your cards on the table and plan the selling together rather than all going it alone?"

"To hell with the house! It's looking after itself all right; don't worry about the house. What I'm worrying about is my little old self—and so is everyone else."

Now, I ask you—isn't this a fine attitude? Is it any wonder that the selling of printing is in this chaotic state? As long as it's a case of "dog eat dog" there isn't much hope of bringing home the side meat.

But, thank heaven, all the printing plants are not like the one just described. We have in mind another plant in an Indiana city that has been growing like a Kentucky wonder bean. The secret of its growth is not hard to discover; a hint of it is given in the following excerpt from its house-organ:

Ever since the days when men lived apart in caves, they have fought, worked, and worshiped in ever more solid groups. Civilization has been built by groups grown large.

Man feels lonely if he is separated from the group, so used to it has he become. For with the group life there has grown up a strong attachment among the people who constitute it.

We find ourselves loyal to it or proud of it in that degree which our individual temperament accords.

This loyalty is one of the finest things in life. And as we grow we find this group spirit fastens itself more firmly to the fibers of our being. Our actions are affected by the group; more, they are directed with the rest of the group in mind. As a matter of fact, we cannot turn one way or another without helping or hindering those with whom we are associated. No member can do a commendable thing without benefiting every other member.

In our own individual group at the _____ Company, no member can do his work well without benefiting all the rest as a result. No salesman can render a service to a customer without conferring advantages upon all other customers of the house.

Our employees realize this spirit. They are loyal to our organization as well as to the larger group we are privileged to serve, and we have reason to believe they are proud of it. It is one reason why they are serving us and our customers well.

This spirit was made manifest during our holiday get-togethers. Such harmony, such sincere friendliness and desire to coöperate is as rare as it is beautiful. And it has its practical side: Keeping aglow this group spirit is increasing business for us, making customers satisfied and *keeping* them so.

And so may it be always.

Another large plant that I know of is managed by an active chap who thinks he is progressive. His idea of building business is to hire a salesman away from some other printer—a salesman who controls a few large accounts. He hasn't thought, apparently, of what might happen if salesmen he hired under such circumstances decided to take their accounts elsewhere.

The Modern Way

This manager follows the above-mentioned tactics notwithstanding that one of his best salesmen (a hold-over) has been making a remarkable showing through the newer way being advocated by those who are following the present trend in selling printing. This salesman is of the service type, and has been acquiring and *holding* new accounts by offering practical ideas to his customers and following them up with dummies, well-prepared copy, etc. The salesmen hired under the other method have been able to hold some of their good paying accounts, but they haven't been getting any new accounts, and they have lost some of the

old ones that they thought they had in their pockets. This policy is so short-sighted it is scarcely conceivable that the management of any business would follow it—yet there's the evidence.

coming into the plant to be printed? And the responsibility of selling lies with the management, not with the individual salesmen. The best printing salesman in the world can't be success-

ful. A salesman must know something about advertising, he must know printing processes thoroughly, he must know paper and something about color harmony. He must know how to approach his customer, how far to go in giving information without offending, how to meet the question of price. He seldom possesses all this knowledge, but it can be acquired.

If I were managing a printing plant specializing in advertising printing I would organize a class in selling. I would put this class in charge of, not a school teacher, not a theorist, but a man who has been through the mill, who knows the obstacles to be overcome, the situations that are bound to be met, the questions that must be answered; a man who knows direct advertising, printing, and how to sell, and who can impart all this knowledge to the men who make up his class. The cost of such a class would be the most profitable investment I could possibly make.

The man in charge of sales should be a man to whom the salesman can go for authoritative advice regarding any selling situation which might arise—a man with a sympathetic ear rather than a sarcastic tongue. He should know how to pick salesmen that fit.

I have in mind a man who has been trying his level best for four years to sell advertising printing. I know that he has spent hundreds of dollars in trying to acquire the proper knowledge through correspondence courses in advertising and selling, and through books on advertising. He has attended conventions, listened to many speakers on advertising, and has done about everything he can to make of himself a seller of advertising-printing service, but he simply can't make the grade. He hasn't had the proper educational background to begin with and hasn't the necessary personal presence to make a convincing impression. He could sell oil burners, but he cannot sell creative printing.

The personality of a salesman is not being given the attention it deserves. It is his one possession that often determines whether or not he is to get a hearing—and it is in that first approach that sales are won or lost.

But it is not the purpose of this article to train salesmen. There are enough avenues open which lead to the better selling of printing without opening up another one. The point I am trying to make is that a serious effort should be made by printing-house managements and by individual salesmen to perfect their selling methods, for only by so doing is more printing to be sold at a profit.

—A COPY IDEA—

Just Like a Can of Peaches in a Grocery Store

—you can have it, if you are willing to pay the price.


A man told me the other day that it is the same way with everything in life. "It is just like going into a store—we can have whatever we want—if we are only willing to pay the price. If we are willing to pay the price, we get it. If we're not, we can't have it."

When it comes to success in life, most of us are like a tight-fisted customer coming to a store. We would like to have it, but we're not willing to pay the price.

If YOU are entirely satisfied with the success which your business has made, there is no reason why you should pay the price of a greater success. If you are NOT entirely satisfied, there is only one way to make sure of a greater success—pay the price. Greater success—more sales—bigger profits are waiting for those who are willing to go after them.

Maybe Jackson's ideas will help you.

**LET'S
LOOK
THE
PEACHES
OVER**



In other words we'll consider your ideas for building up our sales—but we won't obligate ourselves to use them until we see how good they look and how much they cost. If you want to take your time in seeing us, without obligation on our part you may call on

Date to call..... Telephone No.....

Firm Name.....

Street Address.....

Ask for Mr.....

The heading is the opening sentence of a letter, the final two paragraphs of which, here omitted, tie up the idea with the service of the Jackson Publishing Company, Kansas City. The reply card here substitutes as ornament

It is time that the managements of printing plants set themselves right in this supremely important matter of selling their product. They must put their houses in order. They have perfected their accounting systems and have cost-finding down to a fine point. Now they must learn how to sell, for of what good is a cost-finding or an accounting system if no orders are

ful where there is an indifferent management. After the management has put the plant in good shape and has something *real* to sell, then it is time to give heed to the sales force.

There are few successful printing salesmen. Especially is this true in the advertising-printing field, with which field the industry is now most concerned. To be a "whiz" in this field the

Manufacturers' Direct Advertising as the Retailer Sees It

By ARTHUR H. VAN VORIS

Are you printing booklets, broadsides, and other dealer helps for the manufacturers you serve? Study this retailer's ideas on aids furnished by the manufacturer. You will visualize new opportunities for constructive printing involving repeat orders

AS A RETAILER I am amazed at the tremendous growth and development of direct mail as a means of direct contact between manufacturer and dealer. New products are introduced. New markets are discovered for established lines. New prices or combinations are offered. Important and timely selling messages are disseminated. These and countless other important items of business data go forth from manufacturer to retailer, and direct mail carries the news.

Because of a real interest in this growing method of business communication, I have made a little survey of this field over a period of time for THE INLAND PRINTER, and have assembled a collection of direct-mail specimens received at our hardware store.

You will understand at the outset that my comments are the natural and unbiased reactions of a retailer receiving these various messages through the mail from manufacturers. I like some of them better than others. I think I shall profit from some of them more than from others, for the reason that they seem better planned and more wisely worked out from the retailer's standpoint; and above all things, in preparing a direct-mail message from manufacturer to dealer, this retailer viewpoint is vital.

By way of bringing this point home, I recall the incident related to me not long ago concerning the formation of the first board of directors of a manufacturing organization that is now tremendously successful in its particular field. Realizing, as the founders did, that to interest the dealer they not only should have but *must* have the dealer's viewpoint, they developed this board of directors and advisers from men, sound and well-grounded in business, right in the retail ranks of their own line. The company has shown a most remarkable and steady growth.

This principle in its indirect application is surely sound for the basis and background of direct-mail planning and forethought. Therefore the proposition should be examined in advance to be sure that certain well-defined features are outlined, either directly or in an understandable indirect manner. These features are brought out by the answers to these questions:

Why should the retailer be interested in the offer?

Is it simple and workable and applicable to all average dealers?

Is it sufficiently attractive in profit?

Will it disrupt his daily routine, or call for the development of a new selling organization which might not ultimately prove beneficial?

Is it new and untried, or is it substantiated by previous trial, test, and selling experience?

I believe
we can disregard
the election
bugaboo.
Belief that
election year
is necessarily bad
for business
has gone
out of date

L. A. DOWNS
President
Illinois Central Railroad

Many other queries may be put forth as to the merits of the presentation from the retailer's viewpoint, and it is along these lines that those who help plan direct mail with the manufacturer may offer real assistance.

Now let us glance at some of these interesting specimens that have come to my desk.

The American Fork and Hoe Company, whose brand of True Temper Tools is widely known in hardware circles, issued a letter to dealers reminding them of the timeliness of True Temper products. The letter reads:

It is now nearing the time when every farmer and back-yard gardener will be giving his equipment the "once over" and deciding whether he can "get by" another season or perchance lay in a stock of those True Temper Tools which have aroused his interest throughout the winter months and stimulated his buying desire.

Here is where the live hardware dealer takes advantage of this created interest and by displaying True Temper Tools, Seeders, and Cultivators prominently in his window and store diverts many a dollar to sales of these products that might otherwise go elsewhere.

The enclosed ads. which will appear in the April issues of *The Country Gentleman* and *Better Homes and Gardens* feature True Temper Seeding Tools. If you do not have them in stock ask your jobber's salesman about these tools. If he cannot supply you, write us and we will see that you are supplied.

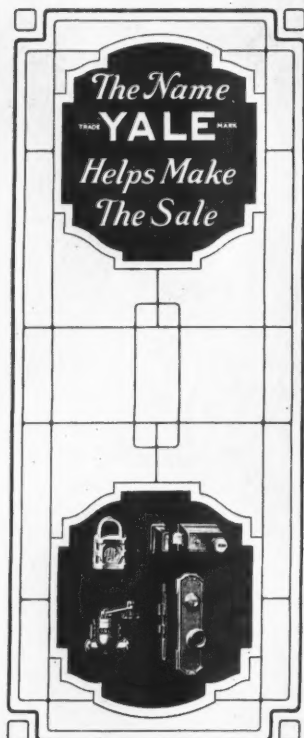
Let us help you make more sales of farm and garden tools by the use of our sales helps. Our True Temper Garden Book has become one of the foremost garden manuals. Your customers will appreciate your supplying them with this book. When you are in need of additional copies of this book, write us and we will arrange to supply you. We will gladly furnish attractive folders for enclosing with your monthly statements and for counter distribution. We will cheerfully furnish anything we have available in the way of advertising matter at any time upon request.

There is a True Temper Tool for every purpose. Instruct your salesmen to sell the right tool for each farm and garden task.

This letter is friendly and helpful, as is evidenced by its timely selling suggestion and its mention of dealer-advertising cooperation. I had another good letter from this company, describing and offering a Silent Salesman display rack for their tools, made

available to their dealers with a certain purchase of merchandise. When the manufacturer can show the dealer a seasonable line which by coöperation can be made to move and bring a profit, *his direct mail is good.*

Next, I should like to present a mailing piece from the Yale and Towne Manufacturing Company. This letter is built up around their dealers' service division and offers nothing to sell.



Sales help for the retailer is the very spirit of this booklet

Thus we have an example of true coöperation from manufacturer to retailer that merits and will doubtless receive a very favorable reaction for the company. The letter reads:

May we ask you to read every word of the accompanying Yale Booklet? It will take but a few minutes of your time and we promise that you will find it interesting and enlightening.

This booklet illustrates and describes the various Yale Sales Aids which we can furnish to our dealers, and also explains the proper use of the trade-mark Yale by our dealers in their local advertising, on their stationery, etc. It will give you a better insight into Yale National Advertising and its effect on the prospect who is eventually the consumer.

The Yale Dealers' Service Division is an important unit of our advertising department and it is devoted entirely to serving our dealers. If you haven't availed yourself of it to its fullest extent, write to us frankly and we will assist you to the limit of our ability, and we feel certain that we can suggest ways of making Yale Advertising Material help your business.

Be sure to read this little booklet, and you will begin to realize exactly why "The Name Yale Helps Make the Sale."

The letter is merely a preface to the real retailer message, which takes the form of an eight-page booklet entitled "The Name Yale Helps Make the Sale," with a cover in colors. It brings a comprehensive message to the dealer, as you will at once recognize from glancing over the following paragraph headings:

"The Name Yale Helps Make the Sale"; How the Dealer Can Cash In on Yale National Advertising; Direct-Mail Literature; Yale Window Displays; Dealer Newspaper Electros; Other Methods in Advertising the Name Yale; How the Trade-Mark Yale Should Be Used, and the Yale Dealer Service Department.

Each of these captions is enlarged upon in this booklet in a simple and direct manner, explaining to the dealer his best means of making local use of these sales helps offered by the service department. Just to give my personal reaction, I made a request for certain of these helps immediately after completing my perusal of the booklet.

Next we have an interesting example of a combination use of direct mail by the manufacturer to connect the retailer with his product through the jobber. In this instance, the manufacturer is the Fox Furnace Company, making Sunbeam heaters and furnaces; the jobber is Charles Millar and Sons Company, of Binghamton, New York, and we, as hardware dealers, located a hundred miles from the jobber, represent the retailer ranks.

Their business theme is a sound one, namely to encourage the dealer into more activity among his local furnace prospects. These folks may have dragged through a long winter with unsatisfactory heating apparatus, and now that spring has arrived they should be stirred into a purchasing frame of mind before they forget the past winter grief and lapse into the comfortable period of warm weather. Here is the letter:

Get Ready for the Annual Spring Demand for Furnaces!

Now is the time to prepare for the heating business that annually accompanies the arrival of spring. The furnace dealer who can get immediate installations is the one that is going to get the business. Is your stock complete? Can you meet this demand?

With the new low Sunbeam prices now in effect, you can get a larger share of the local heating business than ever before. You can quote prices that will appeal to prospects and that will land your full quota of furnace sales. Sunbeam dealers have an unusual opportunity to increase their profits this year.

Read about the Sunbeam Furnace, the product of the largest makers of heating equipment in the world, on the inside pages. Notice the large cast-iron radiator, the spacious combustion chamber; the heavy fire pot, and the rugged, tough, triangular grate bars—visible evidence of the high quality of these superior heating plants.

Check over your furnace stock NOW! Use the enclosed postcard to order those sizes of which you are short. Mail it today to:

CHARLES MILLAR AND SONS COMPANY
Binghamton, New York.

They maintain complete stocks of Sunbeam Furnaces at all times, and are always in a position to make immediate shipments. Don't lose your share of the spring season profits by not having Sunbeam Furnaces, in all sizes, on hand.

Then, upon opening this four-page letter, across the two inside pages we find complete illustrations and descriptions of the detailed construction of their product, with a complete unit reproduction of both pipe and pipeless furnaces and this caption across the double-page spread at the top: "In-Built Quality Insures Sure Heating Results—User Satisfaction." And the last page is given over to an illustration of the plant and smaller cuts of some of the special equipment designed and installed by Sunbeam engineers for the production of merchandise of quality in large volume.

WHY THE NAME YALE HELPS MAKE THE SALE

YALE products—builders' hardware, door closers, padlocks, auxiliary rim locks, cabinet locks, etc.—are universally known. Everyone is familiar with the trade-mark YALE. It has been consistently advertised over a long period of years so that it is a household word throughout not only the United States but practically over the entire world.

Yale products need not be introduced—need never be offered as a substitute, for the consumer accepts them as the best, commensurate with the price.

Yale advertising, to a large degree, is a contributing factor in the spontaneous consumer acceptance of Yale Products. And Yale advertising is diversified and all inclusive, embracing such mediums as national magazine advertising, consumer literature for distribution by the dealers, window displays for dealers' use and newspaper electros for dealer local advertising.

As a national advertiser Yale uses such publications as the *Saturday Evening Post*, *American Magazine*, *Red Book*, *Popular Science Monthly*, *Shrine Magazine*, *Home and Garden*, *House Beautiful* and *Better Homes and Gardens*. These magazines have a total circulation of more than seven millions and it is conservatively estimated that there are at least three readers to each subscription, making a total of more than twenty-one million readers. This vast army of prospective purchasers of Yale Locks and Hardware are reminded each month, of the safety, convenience and security which are afforded by Yale Products. You will agree that this vigorous publicity must necessarily have its effect on the sale of a quality product.

How the Dealer Can Cash In On Yale National Advertising

Obviously, every dealer who has Yale Locks and Hardware in his stock can profit by the national acceptance of so well and favorably known a line. We desire to encourage every possible tie-up with our dealers in the distribution of Yale Advertising Material and in the use of all forms of publicity. For your enlightenment we will treat briefly on the following pages, of the various methods that our distributors may employ in spreading the gospel of Yale Quality among their customers.

Direct Mail Literature

On the first inside page of this booklet we illustrate a few representative folders which we have prepared for our dealers. These can be sent out with the daily mail, with monthly statements, handed out over the counter, or wrapped up with packages. We have many attractive folders of this same character featuring practically all Yale Products and we furnish them to our dealers, in

This page from the Yale booklet shows how the retailer's needs are served

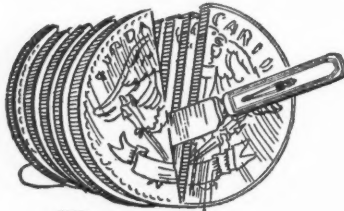
And please observe the jobber tie-up, for the attached order postcard is addressed not to the manufacturer but to the jobber serving the particular territory of the dealer who receives the message. This latter is slightly aside from the retailer angle, but it does show an intensive spirit of manufacturer-jobber coöperation in distribution which is rarely so well fostered.

which opens the proof sheet folder that is sent along with the letter. It reads as follows:

Make the "Twice as Much Silver" Idea Pay You Dividends.

Customers who have never come into your store to buy a dollar's worth of silverware will come in now—if you will run these advertisements.

They translate the low cost of Wm. Rogers and Son Silverplate into the fact that women can have twice as much of it.



*At
half the price
you'd expect!*

You'd expect to pay around \$30 for a 26-piece silver service of guaranteed quality. But here are 26 pieces—six of each—in a chic little case of green and gold, for only \$15.00!

And it's the famous Wm. Rogers & Son silverplate—guaranteed without time limit! Knives have solid handles, plated blades. Come in and see the exquisite patterns!



"Mayfair" Pattern. Set No. 725

An advertisement shown on the proof sheet of retailers' cuts, from the International Silver Company

The beauty of this idea is that it helps you sell the profitable extra pieces to these new customers at the same time you sell the sets—not later!

The magazines are already telling eleven million women that by asking for Wm. Rogers and Son Silverplate they can afford to buy "Twice as Much Silver."

Bring this business to your store by using these tieup advertisements. Just select the ones preferred and send us their numbers.

And the proof sheet is complete in size and variety of newspaper electros, so that any dealer is sure to find an assortment suitable to his needs.

To me the best thing about this direct-mail letter is its ability to make

the retailer see what he is missing if he fails to take advantage of the tie-up in local advertising, and this is done most comprehensively by their "Two Campaigns for the Price of One" idea. It's one thing to merely offer newspaper cuts and quite another to present this offer in an enticing manner, and the manufacturer who finds the way to secure these local tie-ups is going to bring profitable business to his dealers and hence to himself.

"Wanted Merchandise." This is the theme of the last direct-mail letter in our discussion of interesting pieces, and this letter came to us from the Rochester Can Company.

In ever so many lines you have observed the new theme of color, and this manufacturer is urging dealers to plan early in the season for the sure demand for merchandise that complies with this new and popular idea of wanted merchandise.

In order to get profits from sales you must first have the sales, and that means that you must carry Wanted Merchandise. What people want is what they buy.

On the inside pages of this letter you will find a selection, for all seasons, of wanted items that belong in your store. Particularly, you will find the spring items worth stocking and displaying right now.

Flower vases, flower boxes, and sprinklers will all be in demand in a very short time, and, of course, you arrange your ordering so that you will have the goods on hand just before people begin asking. Every day late sends people to your competitor and costs you good business that you could use handily.

The household items—metal clothes hampers, metal waste baskets, dust pans, and sanitary garbage pails—all are good at this season, and

we have just brought out these items in five brilliant colors: Chinese red, Nile green, Turquoise blue, Golden orange, French gray, and white. This color line is growing in popularity by leaps and bounds and you ought to have your share of this business.

Show the items you want to your jobber's salesman and have him get them for you—the chances are you can get next-day delivery, but don't depend on it. Plan your buying so you will be ready with Wanted Merchandise when it is wanted. You'll find that Iron Horse quality is appreciated by your trade.

Write us direct for complete catalog.

This letter forms the first page of a four-page letter-folder, and the other three pages illustrate, describe, and give prices on many popular-selling spring items of metalware, with special emphasis on the color line so heightened in popular demand at the present merchandising moment.

Thus it seems that a letter of this sort, bringing home the idea of "wanted merchandise," is well worth the advertising effort of the manufacturer and contributes an important foundation for a good mailing piece to the retailer of his product.

It has been difficult, indeed, to draw the line as to the number of interesting and instructive pieces on which to pass comment. There are many really good ones, and all of the good ones have much to commend them for consideration. I can only repeat my previous opinion that the manufacturer who wishes to make his retailer direct mail forceful, useful, and profitable *must* take into consideration and plan for the viewpoint of the retailer.

Harpooning a Tradition

By JOHN J. FISHER

VIOLATING an established business custom very often is like providing an ailing firm with a stimulant—productive of better and more lasting results. For instance, consider the printer's return postcard of the accustomed form. Would it not be a little more effective if you eliminated the usual request for a salesman to call?

Does not the average business man, with so many different visitors to use up his time, feel a bit unwilling to add another to his long list of callers? And finally, doesn't this give place to the suggestion that it would be much better to have the prosaic postcard contain a request for printed samples?

These hints should be worthy of the printer's consideration when he is planning his publicity. It would be unfortunate for any executive basing the value of his advertising on the number of replies received to find but little notice taken of his concern. He would doubtless realize at once that the effec-

tiveness of his plans was being stifled through the aversion of the prospect to adding another caller to his list. In such a case, the advertising may have been capably planned in so far as getting attention went, yet the line, "We will have our salesman call upon you," had literally scared off the customer.

How can we get around this problem unless we break a long-accepted rule? As all standard business forms are subjected to change during trying times, there is no plausible reason why a slight alteration would not be advisable. A printer might have a finely printed booklet on advertising, which could be made the instrument for a reply. He might present a snappy, interesting house-organ, or he might submit samples of work printed for another customer manufacturing a related line of goods. Such an idea would be sure to arouse curiosity, and the appeal to the curiosity instinct in humanity is in the long run resultful.

The Elimination of Waste in the Creative Department

By E. C. HAWLEY

For straight thinking on a somewhat new subject, this is a winner. Is your creative department efficient? Do you, or do you not, collect retainer fees for the ideas you present? Read this article, then determine just where your dollars are going

THIS is the layout we made for that job I was telling you about yesterday," said the sales manager of a rather well-known firm of direct-mail printers when I dropped into his office the other day. "Our creative man spent about twenty hours of working time on it. That time, together with a little overhead, cost the firm at least sixty dollars. In reality we have thrown that money away, for we have lost the job. This is only one of many. In the course of a year unused creative work costs us hundreds, sometimes even thousands of dollars. What can we do about it? Would it be practical to insist on a retainer fee from the client before we start any work at all?"

The question is not original with this one sales manager. It is being asked every day by the executives of printing plants that offer a creative service to their customers. Many insist that charging for work on prospective jobs is fundamentally sound and that it should be done, but they falter when it comes to the point of asking a client to pay a definite number of dollars for something as intangible as an idea. Others dream of a utopia where everything will be paid for on a "cost plus" basis. Still others take creative work as a part of the gamble of selling.

Sooner or later every direct-mail printer must answer the question for himself. He must answer it definitely and without sidestepping. The middle course is closed. On one hand there is the policy that a layout shall be made for every job where the prospect of a sale justifies the effort. The alternative is to perform creative work only when the customer is willing to pay for it. From the experience of printers who have tried both methods, each appears to have points in its favor. Determination of the policy to be adopted

by any printer should depend upon the comparative weight of the two plans' advantages in relation to the kind and type of business to which the plant endeavors to cater.

The exponents of the retainer-fee plan cite two major advantages for their method of doing business. One is that the gamble is eliminated as regards the creative man's time. The other is that the printer who insists upon a retainer for creative work gives himself professional standing in the buyer's eyes. They argue that the printer who does not value his work highly enough to insist upon a just payment for it cannot expect to have it appear valuable to the customer. The first point is true, of course. The second is debatable.

The main disadvantage, it appears, in the retainer plan is the fact that, as an experienced salesman recently put it, it requires double selling effort. He said: "Instead of selling the job with the layout in the customer's hands, as used to be the case, now I first have to sell the idea of paying for the layout. If I am successful I still have before me the whole job of selling the order. Theoretically it should be easier to get the order after the customer has an investment in the job. But this advantage, if it really is one, does not counterbalance the difficulty of selling the retainer-fee idea in the first place."

With due allowance for the salesman's natural reticence to endorse any project that means work for him, the objection still remains a weighty one. The printing salesman's burden is already a heavy one. To make him do two selling jobs where he now does one would undoubtedly increase this burden. Before taking such a step its advantages should be very evident.

Another objection to the retainer-fee plan that has cropped up from

numerous sources is the fact that the buyer, under such an arrangement, feels no obligation for service rendered. He is paying for what he gets. He has bought an idea. The idea is his. Consequently he feels no qualms of conscience when he appropriates it in its original form, or in a somewhat changed one, and makes the production of the printed pieces a matter of competitive bidding. Legal advice indicates that the law would justify him in such a course. This angle of the situation should be given full consideration by the printer who has gone in for creative work as a means of escape from the rigors of the competitive bid.

In direct contrast, the printer who offers a creative suggestion without advance compensation places upon the buyer a moral obligation to give him the job if the idea he offers is accepted. Violation of the ethics involved has occurred, of course, but is the exception rather than the rule. Ninety-nine buyers out of a hundred recognize the value of a seller who can offer more than his product. Good will results when they find such a man. In a business like printing, where confidence and good will between buyer and seller are so essential, it appears that the average printer can scarcely disregard any opportunity to show himself in a favorable light.

From a study of those few printers who have successfully and stringently carried out the policy of doing no creative work unless they were paid for it, it appears that the method is limited to those producers who can keep their plants busy without widespread sales solicitation. In other words, it is confined to those who can more or less pick their customers, or those who have an intimate enough contact with their customers to allow such a course without increasing the sales resistance

or jeopardizing the rights to the production of the job.

This does not mean, however, that the other and larger classification of direct-mail printers is denied the possibility of reducing the amount of waste effort connected with creative work.

With the thought of increasing the chances of acceptance for a prospective creation, the printer will do well to ask himself these four questions before expending any effort on the project:

1. Does the buyer really want something along the lines we are contemplating, or are we trying to create something that will incite the want?
2. Will our layout and idea be entered in competition with others?
3. Do we know enough about the sales problem involved to offer an intelligent solution of it?
4. Is the value of the effort we will wager on the acceptance of this job a logical proportion of the ultimate billing?

All of these questions are important. Each one of them points out a pitfall that has cost printers much time and money in the past.

The first question is designed to guard against the overzealous salesman. Experience proves that it is a common occurrence for a salesman to visualize sales possibilities that do not exist. The buyer in an unguarded moment may say that he *might* use something, when he does not mean exactly what he says. The buyer thinks of "might" as a very vague and evasive word. The anxious salesman, however, is prone to interpret it as being only a shade less emphatic than "will." Creative work should seldom if ever be spent on a prospective job until the buyer makes a definite statement that he is actively in the market. If this rule were stringently followed, fewer costly creative efforts would come to an untimely end in the waste baskets of prospective customers.

The second question discloses another source of great waste—and incidentally a thorn in the side of many a good printer. Certain buyers have the habit of getting a half dozen or more layouts and ideas for every job, with the view of selecting the one that best suits their fancy. Such a practice is decidedly unethical, but it can hardly be eliminated as long as the buyer has everything to gain and nothing to lose from such a course. Only the printer who is willing to gamble with long odds against him can afford to stake a great deal of time in such a competitive situation, for the competition generally extends to price, thus eliminating the possibility of getting the job with a comfortable margin in his favor.

The writer recently witnessed a situation of this kind where a buyer had

the suggestions of seven printers before him when he purchased the job for slightly over \$400. A conservative valuation of the total creative time spent by the seven competitors gave a sum greater than the amount of the order as it was finally turned over to the low and successful bidder.

More than that, the printer who finally got the order took it at a price

Many ideas fail of acceptance because they exhibit an ignorance on the part of the creator concerning the sales problems involved and the conditions in the market to which the customer sells. The third question tries to guard printers against such an occurrence. The creative man should, personally if possible, interview the buyer to get this information. In doing so he not only gets an opportunity to check up on the first question, but also to get first-hand information from the buyer. He should ask questions until he is thoroughly familiar with every phase of the business and the objective toward which the particular advertising piece he is to plan is directed. He should know exactly what he must do before he puts pencil to paper. If the buyer will not cooperate to the extent of giving the needed information he may as well be stricken from the prospect list.

The last question seems too obvious to require explanation, yet the economic principle involved is flagrantly violated again and again. Instances where a hundred dollars' worth of creative time was spent on a prospect of securing a total order of no more than double that amount are not uncommon. Before beginning work on a prospective job, the approximate probable valuation should be established and then only a reasonable proportion of that amount expended. The percentage will vary, of course, according to the evident possibility of acceptance.

In actually carrying out the work of making layout suggestions, waste can be eliminated to a great degree by making less elaborate and detailed drawings. In a booklet dummy, the cover and one or two pages may be worked out rather carefully and the rest left to be completed when this order is placed. Every detail need not be worked out to make a satisfactory visualization of what a job will look like. In a series of pieces one may be worked out carefully in color, and the others sketched in quickly with pencil. Remember that time is more valuable than paper or ink. Conserve it; make it return a larger and larger dividend.

The waste of time can often be avoided by discussing the skeleton of the idea with the buyer before spending a great deal of time on its development. An interested buyer—and only buyers of that kind are really desirable—will gladly discuss it and often make valuable suggestions.

In any event the producer of planned advertising may well spend time in getting the same efficiency in the creative department as has been developed in the composing room, bindery, pressroom, and other departments.

A Beautiful, Illustrated Brochure is Now Ready!

The wonderful story of "The Cathedral of Peace" and the many exclusive advantages it offers the Pacific Northwest is now ready to be put into your hands. It is a brochure that should be read by every thinking man and woman in this progressive community. We should like to have you see and study this booklet, for it contains an opportunity that has never before been presented in this section of America. No doubt you are already familiar with the fact that a lovely community masterpiece is to be known as "The Cathedral of Peace" is even now under construction in beautiful Acacia Memorial Park. Yet unless you have seen the colorful pictures and the architectural drawings of this exquisite building as it will be when it is completed, you can have no true conception of the grandeur and the charm that this peaceful and imposing sanctuary of sentiment will present standing on its lovely plateau overlooking miles of Lake Washington's panoramas. May we suggest, therefore, that you request your copy of this illustrated booklet? It will be placed in your hands where, during your reflective hours, you can quietly peruse it and dwell upon its contents. Here, indeed, is a message that merits your consideration. Virtually every other metropolitan city in the United States has at least one of these scientifically-built, perpetually cared-for community masterpieces. And now Seattle and the Pacific Northwest are to have the first one in the entire nation. * * * * * Crisp, rich and family rooms may now be arranged for in "The Cathedral of Peace" on most attractive terms. Please bear in mind, too, that we are ready today—because of special provisions we have made—to take care of any and all immediate requirements whatever they may be. Please, call or write for further information. Sales Offices: 158 Skanner Building, Elcor 7722. Executive Office: 200 Central Building, Elcor 9521.

"THE CATHEDRAL OF PEACE"

—to be America's finest Community Mausoleum... now being erected in lovely, non-sectarian

Acacia Memorial Park

On the Bothell Highway
Three Miles North
of City Limits

Effective publicity without the use of pictures, one of a series of advertisements published in the Seattle (Wash.) "Post-Intelligencer." Another is reproduced on page 76

that left no compensation whatsoever for his preliminary work. Situations like that argue for the retainer-fee plan. But if the salesman is canny enough to analyze the buyer's methods such a course is far from necessary. In the end the man who demanded a fee in advance would be in the same position as the man who willingly stayed out of the competition, for the buyer would undoubtedly reject his proposition.

The Three Best Bets

By W. A. MACPHAIL

"Well, how're y' makin' out, Jim?" is a sad substitute for careful supervision of salesmen. The practical plans advocated below will yield golden results for printers who will apply these suggestions intelligently, vigorously, and consistently

PRINTING is a unique commodity, as staple in some respects as shoes or bread, yet as difficult to chart in terms of future demand as any transient luxury. The purchasing volume of a printing account is at any time subject to change. As business expands or retrenches, managements are regrouped, policies are altered, new blood is introduced, competition increases. One manufacturer whose booklet and folder requirements have gladdened the printer's heart for a generation suddenly cuts his direct-mail appropriation in half, while his neighbor, hitherto strictly a stationery and stock-form customer, decides to launch a nation-wide consumer campaign costing an impressive sum.

It must also be noted that, while methods of printing production and practice are as definitely determined as those of any other manufacturing industry, the basis upon which printing sales are made deals more often with intangibles than with samples and prices. Hence the problem which confronts every printer—how to keep on selling more of his product, and that at a fair profit.

He must face it not only externally, as regards his customers and prospective customers; it also applies internally, as concerns his sales force. The many requirements of the user of printing are so diversified in scope, incidence, and extent that it is difficult for the salesman to lay out a schedule and hold to it. In fact, the successful printing salesman must by very reason of his success curtail his original "cold turkey" schedule if he is to take care of his mounting turnover. Each new account developed calls for a volume of detail in personal service which cannot be deputized except at the risk of losing the customer and the initial spadework which led up to his initial order for printing.

If a hardware salesman, covering his trade once every sixty days, were confronted at each order with the everyday problems of the printer's

salesman, his route would either be cut to one-third or he would take so long to complete it that his good friends the buyers would forget him.

How, then, can the printer best meet and overcome these difficulties inherent in his business? How can he build up a sales force of good caliber, reasonably contented financially and otherwise; moderately free from the drudgery of servicing unprofitable accounts, and individually capable of acting as good units in a strong team? How can he leave his office at night, secure in the knowledge that the day's work of his organization has accounted for something more added in the way of prestige and profit?

He must, of course, lay hold of and apply the fundamental laws of good craftsmanship, accurate accounting, correct estimating, and practical individual salesmanship. And then he must work out a sales plan based on equipment, conditions, and location—and work to it! Wherein lies the weak joint in the harness of nine out of every ten printers. Most of them have no considered sales policy, and, of the few who have, many fail to insist that it be applied and followed through to a successful result.

In itself, a sales plan can sell nothing; but it can insure that every worthwhile prospect in any given territory is approached regularly and systematically, without overlapping or irritation. On paper a sales plan merely signifies good intentions; it only brings returns when translated into definite and sustained action. In action a plan means the systematic collection of every printing inquiry in the area, without wasted time or worry or weariness on the part of the salesman.

Plans vary according to the local problems which they are meant to solve, but the first essential of a good plan is that it must overlook no bets. And there are three "best bets" that must be taken care of in a printing sales plan that hopes to make good.

First, pick out your best prospects. The mailing list is the foundation upon which your sales plan must be built. And it must be a live list, carefully compiled from your own experience, your salesmen's reports, and other sources available. For a trading area with a million of population, the average alert printer's mailing list will total around a thousand selected and worthwhile names.

With this general list as a starting point, select the two hundred most substantial names—buyers of printing whose business exceeds in volume and value that of all the rest of your area business combined—and concentrate seriously on them. Deal with individuals. Find out who really buys the printing; dig out his likes and dislikes, his viewpoint on the subject, his telephone number. And see to it that each individual receives regularly each month, but at judiciously spaced intervals to keep his interest alive:

- a. A live piece of your direct-mail matter.
- b. A telephone call.
- c. A personal call from the salesman who is responsible for the account.

In allotting prospect cards for personal calls it is essential that, unless a salesman can absolutely guarantee to cover all his list monthly, the list be cut down to the number of names which will enable him to do so effectively. If a majority of these special prospects is located in one district, eliminate any territorial restrictions and deal in prospective buyers rather than boundaries.

Build up your general mailing list as you go along, and cover it monthly through the post. If you go seriously after your hand-picked special accounts others that are well worth while will come your way in time. Results will come in cumulative volume once you have put your plan into action, but without a plan many printers see no gain after a lifetime of strenuous but misdirected effort.

Then start a good "regular job" file. This is so valuable that it deserves a

paragraph to itself. A printing job once issued cannot be concealed. It goes into circulation automatically. And it should be noted for future reference. Most businesses have more or less standard repeat work which comes up year by year in spring, fall, summer, or winter. All these catalogs, booklets, and the like should be kept track of and filed for appropriate action at the proper time.

This record of regular jobs requires constant editing as new work is added and obsolete matter removed. But it certainly pays dividends. Consider the jobs you are trying hard to remember right now as due to "break" soon; whereas you ought to know. And consider the insight into the other man's buying reactions with which an examination of his last year's literature arms you, not to mention the intimate point of contact it furnishes for the salesman.

Second, go after your best prospects intelligently. When you have compiled a sound list of the two hundred best prospects and of the two thousand best printing jobs, figure the matter out from the salesman's standpoint. Instead of, as at present, putting on his hat in the morning and venturing out at random into the great unknown, he has every day, say:

Five definite calls upon substantial prospects who know him and his plant.

Two definite calls regarding definite printing jobs that he knows are due for discussion.

These seven daily interviews will be more encouraging to him and more productive to his house than the proverbial fifty-seven varieties of haphazard "calls." The word "interview" is the keynote to the entire problem of intelligent salesmanship.

Ninety per cent of printing salesmen make twenty calls a day and average \$40 of a weekly income while the drawing account lasts. The other 10 per cent concentrate on four to six planned interviews and average over \$10,000 of an annual return. The difference is simply a matter of brains as opposed to shoe leather; of planned appeal instead of vague guesswork.

No business man yearns to buy printing, as such. On the contrary, he is mainly interested in widening the distribution of his product, adding to his sales and good will, and building up his profits. To accomplish these ends he must express his appeal in terms of readable English, arranged in an attractive manner. Hence he must use printing, even though he considers the money it costs him a disagreeable but very necessary expense.

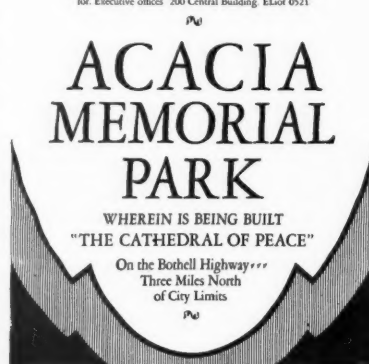
The order-taker who "would like a chance to figure" on his next job is back pounding the sidewalk within a

few seconds. But the salesman who talks business intelligently, knows from past interviews what are his prospect's most pressing problems, and can put forward a few reasoned suggestions based on analyses of past effort and present conditions, is welcomed with open arms. And why not? Planned common sense is still a rare and refreshing commodity.

Constructive suggestions are always fruitful of results in the long run, al-



READY following in the footsteps of nearly every other large, metropolitan city in America, Seattle now recognizes its urgent need for a superbly-set, beautifully-designed, scientifically-built, perpetually-cared-for Community Mausoleum. "The Cathedral of Peace," now being erected in highly, new, serene Acacia Memorial Park—the first unit of which will be completed within eighteen months—will be such a structure; it will be, in fact, the finest example of community mausoleum engineering and architecture among all the mausoleums now erected in the United States. (P) Here will be, on a lovely knoll that looks with conscious, age-old eyes over Lake Washington and the rugged Cascade mountains, a pastel-shaded, marble-bronze-and-concrete edifice so charming in its every line and detail, so completely a shrine of sentiment and beauty, so wholly a place happily apart from even the faintest suggestion of melancholy surroundings that it will attract you there as New York's Metropolitan Museum of Art calls you back again and again. (P) Memorial Hall alone, with its cathedral-like, art-glass domed canopy and its great, sweet-voiced pipe-organ should prove a haven of peace for all lovers of music. Sunday afternoon concerts will regularly be given in this miniature cathedral, moreover all special services will be held in this sanctuary. (P) Terms of payment easily within the range of everyone's income may be arranged for. Executive offices 200 Central Building. ELIOT 6921



The power of simple ornament to attract and focus attention is manifested above

though they may be altered, shelved, or even discarded at the time they are put forward. They carry discussion on to preparation; they uncover the buyer's mental attitude; they place the consideration of a proposal on a basis of quality and effectiveness rather than price. And they gear up the efforts of the salesman and prospect alike to a high pitch of mutual cooperation in the development of some printed piece that will be a credit to both.

There always remain the cut-throat buyers, the lame ducks handicapped mentally or financially, and other undesirable or risky types. Another point in favor of selective sales planning, which automatically passes over such unpromising material, leaving it to those who have the time, money, and inclination to play tag with trouble!

Third, insist upon supervised effort. This is the last but by no means the least leg in the triangle of successful sales planning. It supplies the motive power that keeps driving ahead and setting new records from month to month. It sees to it that the task of operating the sales plan is well and truly performed, not only today but every day throughout the year.

Efficient supervision is as yet unknown in many plants. Salesmen are hired and let loose upon the community to sink or swim unaided. Perfunctory daily reports are turned in from time to time, and occasionally the salesman is greeted with a cursory, "Well, how 're y' makin' out, Jim?" Finally, after some months of unprofitable effort, he is let out to pad the payroll of some competitor, one of whose discards is engaged to replace him. This is as unfair to employer and salesman alike as it is unnecessary. And the one unfailing method of correcting it is to institute a sales plan such as is outlined here.

By applying it, not only are the day's calls easily and definitely charted in advance and checked every evening, but the result of each call is instantly apparent although no order or inquiry is forthcoming. What material has been gathered in for addition to the "regular job" file? If the current sales literature was available in the file prior to the call, how was it used to get closer to the prospect in anticipation of requirements for the future? These, and other pertinent questions introduced helpfully and tactfully, will determine within a couple of weeks whether a new salesman has the stuff in him that makes for permanence and success.

And, what is more, such supervision, backed by practical cooperation in working out details of approach and service, inspires the newcomer with a confidence and enthusiasm that only a knowledge of whole-hearted support can possibly create.

More sales, more good will, more profit, more teamwork, more enthusiasm—these are elements which no printing organization can afford to overlook. And the plant that conducts its business without a sales plan is to a great extent passing them up. Think it over!

What's the Matter With the Printer and How He Can Make It Right

By ROBERT F. WOOD

Advertising Manager, the Autocar Company

1. *He should understand the customer's point of view*
2. *He should watch and control his production costs*
3. *He should make greater use of direct advertising*

ISN'T it a grand and glorious feeling" when the editor of an authoritative publication like THE INLAND PRINTER sends you a letter saying in words to this effect: "You understand printers pretty thoroughly. Won't you tell our readers, in constructive terms, what is wrong with them?"

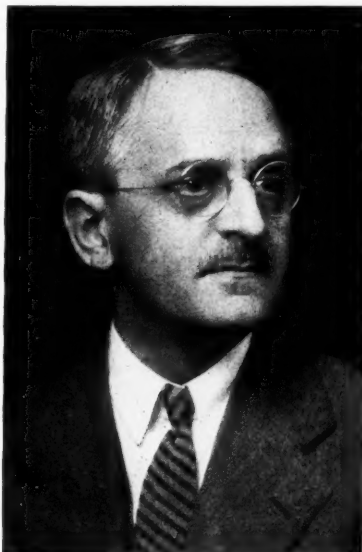
Of course, we advertising managers understand printers, and all of us have very definite ideas of what we would and would not do if we were running a printing establishment. We all have our troubles with them, and in spite of the gratuitous advice and information which every one of us is continually pouring into the ears of printers, the same troubles and mistakes and delays continue to appear. Any constructive attempt to show the printer the error of his ways is naturally welcomed by us.

It probably would be equally valuable if *Advertising & Selling* or *Printers' Ink* should send out such a letter and questionnaire to the printers, asking them to state frankly what is the matter with advertising managers. I have no doubt that nearly every printer who has had anything to do with us would also experience a "grand and glorious feeling" on such an occasion. While, for business reasons, he might be more reticent about expressing his opinions for publication, he would have plenty of private thoughts on that subject, all of which might boil down to the general opinion that the troubles which advertising men experience with printers are usually due to the profound ignorance of the advertising man regarding printing as both an art and a modern mechanical industry. I doubt if the printer who understands advertising and the advertising man who understands printing ever have any serious difficulties.

I have written the preceding paragraphs because I wanted it clearly stated at the beginning that I under-

stand that there are two sides to this question, and that the side which I happen to occupy is far from being blameless. I do not want it to appear that what I shall say is actuated by prejudice or by failure to appreciate the very valuable contributions which are being continually made to our direct advertising by the printers who serve us at the present time.

Failure to see the job from our point of view: That is one difficulty



Robert F. Wood

I have frequently found with printers. When a mailing has been carefully timed to fit the requirements of our sales department, and the printer has given us a schedule of delivery for the job, a week's delay on his part may damage the entire campaign irreparably. The explanations usually offered for such failures fall far short of compensating for the loss of actual business and the general ineffectiveness of the disrupted campaign.

The printer who serves best is he who asks questions to determine how and where his piece of printed matter is to fit into the campaign. Sometimes this insight enables him to handle the printing more competently; certainly it convinces him that the job must be delivered exactly on schedule, and always it proves to the advertising manager that this printer is several jumps ahead of the average printer in foresight and intelligence.

Now we face the subject of price. Immediately, I suppose, the question springs to your mind, "Does he buy on price?" At the risk of dropping many notches in your good opinion, I say bluntly, "Yes." Other departments of our company cannot operate without placing price high among buying considerations, nor can the advertising department. We must have good printing; we must deal with a reputable printer; we must know that every job will be delivered practically on the minute promised. But we do not intend to pay a stiff premium, a sort of reward of virtue for getting done the things every printer promises to do if given the work. With figures submitted by three or four printers, all of good reputation, who do fine work, who keep their promises, common sense dictates that price shall be an important factor in the decision.

A few years ago we severed relations with a printer who had been handling a large volume of our work for several years. Price alone was the reason. His work was excellent; he was unusually reliable; his service was everything you could ask. We severed this relationship with reluctance; we would not have considered doing so if it could have been avoided, but there was no choice. The price differential was so large that it could not be disregarded. And, of course, we had ascertained, before making the change, that the quality of the product would not

suffer and that satisfactory service was available in the new connection.

The printer could have held our business only by reducing his price, and he made no effort to do this. I rather respected him for that attitude, which indicated that he knew

margin of profit was exorbitant, or his production costs were in need of analysis and downward revision. As a means toward building volume in the face of sharpened competition, nothing holds more immediate promise for the printer than a relentless scrutiny of

ises. These printers were given our business on a basis largely involving price, and they continue to hold it thus.

I have no special "pet peeves" as regards printers. I like them and their trade, and the difficulties I have with any of our printers are very infrequent in view of the fact that this department spends a hundred thousand dollars annually for direct advertising. Sometimes I do think that printers as a group are too much inclined to take a "yes, yes" attitude toward their customers. However, I have no doubt that such an attitude is inevitable with any trade which must prepare every job to meet the personal requirements of the customer, regardless of whether the customer's typographical and printing judgment be good or bad.

Like all of us who have to meet competition, the printers' great problem, I am told, is that of establishing his company on an especially favorable pinnacle in the opinion of his customers and prospects. He is hard put to make them think of him as "the" printer rather than as just "one of the" printers. I believe—in fact, I know, as far as I am concerned—that the answer is so close to these printers that they cannot see it.

The Answer

Direct advertising, of course! That medium, which is powerful for all products and services, has an added and exclusive strength for the printer because for him it possesses all the value of sampling as well.

By the use of this medium the printer shows what he is able to do when his own judgment is unfettered by the personal idiosyncrasies of the buyer. I always judge a printer's direct advertising on that basis. When a printer's salesman shows me a lot of samples of printed work, I never know how much of the good appearance was due to the customer's suggestions and how much was due to the printer. But when I see a piece of printed matter prepared by the printer for his own use, I assume that it can be considered as being representative of his own creative ability.

If I receive a printer's mailing piece so skilfully conceived, so attractively printed that I cannot resist admiring it, then that printer has begun to gain altitude with me. He has proved that the direct advertising he prints will get attention—proved it by capturing my own attention through this medium. The more frequently he sends me such samples of his work, the higher he will climb toward his goal. Yes, direct advertising works—even for the man who sells it!

◀ A COPY IDEA ▶



Perfection Is the Multiple of Skill and Patience

"One million gadgets made by Jones last year."

When we read mammoth production figures we are momentarily stunned. Bigness is the fetish of our times. The mob asks, "What's your output?" But the intelligent man inquires, "How well do you make them?"

Not men, nor money, nor machinery alone can build something that will satisfactorily fill a human want. These three ingredients must be molded with understanding, tempered with patience, and chiseled with skill. Then—and not until then—will the limit of perfection be attained.

An interesting slant, effectively worded, that may be applied in the publicity of most anything good that is made—even printing. From a letter by Eugene H. Haupt, advertising manager, Automatic Burner Corporation, Chicago

that his figures were right and did not intend to hold our patronage by slashing his profit.

How About Costs?

But were his *costs* right? If his competitor, of equally fine reputation, and not a pricecutter, could print a given job equally well and deliver it on time but charge us several hundred dollars less, then one of two things was causing the discrepancy: the first printer's

his production methods and the replacement of wasteful ones with those which will reduce costs.

We deal now with two printers. One has been doing work for us for over ten years; the other has served us for nearly five. I do not visit the plants and examine the equipment, for my only concern is the final product. The quality of the printing is always carefully checked, and we expect them to, and they do, keep their delivery prom-

How Newspapers Get Their Names

Part II.—By J. P. BOWLES

THE USE of a person's name, as in *Foster's Democrat* and *Simpson's Leader Times*, is very rare, but newspapers themselves are further personified as *Spokesman*, *Plain Speaker*, and *Plain Dealer*. The *Cleveland Plain Dealer* got its name when the *Cleveland Advertiser* was bought by the Gray brothers and its name changed to the above-mentioned one. In his salutatory, January 7, 1842, Editor J. W. Gray said:

We offer no apology for changing the name of this paper but the Scripture command, "Put not new wine into old bottles, lest they break."

This paper is now in the hands of a new editor, with new publishers and proprietors. It is soon to be printed in new type and furnished with new exchanges and new correspondents and, we hope, with new patrons also. This is the new "wine" that would burst the old *Advertiser* and not leave a trace of its well-earned fame.

We think the good taste of our readers will sanction the modest selection we have made. Had we called it the *Torpedo*, timid ladies never would have touched it! Had we called it the *Truth Teller*, no one would have believed a word of it! Had we called it the *Thunder Dealer* or *Lightning Spitter*, it would have blown Uncle Sam's mail bags sky high! But our democracy and modesty suggest the only name that befits the occasion, the *Plain Dealer*.

"There was then published in New York," the paper says today, "a political weekly called the *New York Plain Dealer*, edited by William Leggett. Gray was a great admirer of Leggett, and probably borrowed the name from him. It has been suggested that Leggett got it from Wycherley's play, 'The Plain Dealer.' 'Plain dealing' is, of course, found in all dictionaries. It has an English rather than an American significance."

There is also a *Clarion* (a clear speaker), thirteen called *Call*, a *Reveille* (a morning signal to notify sentinels to refrain from challenging), one *Signal*, and a still more active waker-up, a *Reformer*.

In a similar capacity, forty-six dailies call themselves *Leader*. Other papers are frankly *Chief*, *Chieftain*, *Statesman*, *Patriot*, *Guide*, *Pilot*, *Pioneer*, *Promotor*.

As leaders, newspapers take on the responsibilities of public defenders, champions of the people: *Guard*, *Guardian*, *Vanguard*, *Vidette* (vedette), *Monitor* (a warner), and *Sentinel*, a name used thirty-one times, having come into use when western towns were outposts; also *Appeal*, *Advocate*, *Exponent*, and *Vindicator*. The *Free Lance* is such a name, now definitely applied to unattached writers. The *Toledo Blade*, however, derives its name

from a reference to the weapons made by Spanish Moors at Toledo, and the *Scimitar*, of Memphis (*Press & News-Scimitar*), is reminiscent of the Memphis of ancient Egypt. Two papers have taken the name *Palladium* after the statue of Pallas Athena, upon the most famous of which was supposed to depend the safety of Troy, which fell only after Odysseus and Diomedes had carried the statue off; whence trial by jury is the palladium of civil rights.

A peculiar symbolization of leadership is effected by the *Midway Driller*. "A driller," says this paper, "is the most important cog in a crew of men drilling an oil well; in other words, the man designated as the driller is the foreman of the job and the man to direct operations, etc. . . . The city of Taft, in which the *Midway Driller* is published, is located in the center of the Midway oil fields."

What do our journalist defenders uphold? Why, the *Standard* (seventeen times), the *Banner* (twelve times), the *Free Press* (thirteen times), *Progress* (seven times), *Advance* (four times), *Enterprise* (thirteen times), and *Service* (once). Another group, however, has the interests of business men more particularly at heart, with: *Advertiser* (once), *Commerce* (six times), *Commercial* (eighteen times), *Journal of Commerce* (six times), and *Free Trader*, *Journal*, and *Fair Dealer*.

In addition to these dailies with businesslike names, some of which are strictly business dailies, about fifty other dailies are devoted to specific profit-making activities, such as the *Drovers Journal*, *Film Daily*, *Racing Form*, *Oildom*, *Metal Reporter*, *Bond Buyer*, etc.

The majority of the idealists, however, are principally concerned with politics, judging from the names. Seventy-nine use the word *Republican* (including *Republican* and *Boomerang*). Fifty-nine use *Democrat* and only thirty-three *Independent*. There are also the *Herald-Whig*, the *Log Cabin Democrat*, and the *Jeffersonian*. One would expect all the *Eagles* to be republican and the *Stars* democratic, but inquiry reveals that, while they may be either, most of them seem to be essentially independent.

In connection with the *Republican* and *Boomerang*, it is recalled that Bill Nye, the humorist, started a *Boomerang* in Laramie, Wyoming, on the second floor of a stable. He was a queer

sort of genius, never holding a job very long, and he is quoted as having said, in effect, that he called his paper the *Boomerang* because it was only a question of time before it would come back and wallop him in the face like all his other ventures. In this paper, which had more stories than news, he published his "Forty Lies," a lie a week for forty weeks. They became very popular and were subsequently published in book form.

Other papers rise above political or other mundane interests, like the *Phoenix*, an immortal paragon or sun-god; the *Bonanza*, a mine of wealth; the *Genius*, a tutelary guardian, a presiding genius; the *Favorite*, and the *Nonpareil* (which may, however, be taken from a size of type). The *Bonanza* was started in 1901, when Tonopah, Nevada, had the greatest silver mines and everybody spoke of them as *bonanza* mines. Says the manager: "The great Comstock Lode at Virginia City was always known as the *Bonanza* Lode, and the men who made their money there were always known as the *Bonanza* Kings. The *Daily Bonanza* has been at times a *bonanza*, and other times it would make you go crazy to meet the payroll for this paper."

Why all this idealism? Why, the people! But only one daily takes the name *People*, although one finds *Citizen*, *Public*, *Freeman*, *Patriot*, *Worker*, *Home*, *Homestead News*, and *Dinner Horn* in this group.

The *Dinner Horn*, of Paris, Texas, tells how a tramp printer, nursed in sickness by the editor in 1886, had broached the idea of a free newspaper, saying: ". . . call it the *Dinner Horn*. Funny name? No! You live in a farming community, and the most welcome thing these people know is the dinner horn! Make your paper welcome, keep it free, and you'll make money giving away what most men starve to death trying to sell." With a circulation of 8,000 daily, the *Dinner Horn* is probably the oldest existing free newspaper in the United States. The name is trade-marked and registered in the United States patent office at Washington.

It is said that a newspaper in Guthrie, Oklahoma, once experimented with free subscriptions, and that a rival newspaper felt compelled to follow suit. The city was treated to the experience of rival canvassers going

from house to house, soliciting signatures for free subscriptions. The peculiar thing was that the people would not always accept free subscriptions, and the canvassers had to do some pretty hard selling. It seems that there was a good deal of partisan interest in the rivals, and many people would not take a chance on being of assistance to the paper they did not favor, even by accepting it free.

It is likely that the *Headlight* also got its name because of a suggestion pleasing to the townspeople inasmuch as, at the time it was started, the first train came in early in the morning and was first discernible by its headlight.

With most dailies the highest ideal remains the news and, as the chief essential of news, timeliness. In this group are one hundred and ninety-one dailies with the name *Times*, one hundred and fifty-five with *Journal*, a "daily," thirty with *Chronicle*, and fourteen with *Daily*. There is a *Day*, a *Morning Paper*, an *Every Evening*, an *Hour*, a *Timesett*, a *Current*, an *Age*, more than one *Era*, a *New Era*, and a *New World*. A great many papers use the word "Morning" or the word "Evening," but not always as an essential part of their proper names.

Important as is the idea of timeliness, so is that of timelessness. Eternity is manifested in *World* (used eleven times), *Globe* (thirteen times), *Sun* (fifty-two times), *Star* (sixty-seven times), *Star of Hope* (*Hope, Arkansas*), *Moon*, *Crescent* (twice), and *Cosmos*. Eternity of a less celestial order is conveyed in the meanings of *Constitution*, *Commonwealth*, *Empire*, *Union*, *Columbus*, and *American*. It is interesting to note that the *Atlanta Constitution* was founded in 1868, only a few years after the Civil War—certainly a brave gesture!

Almost synonymous with eternity is great antiquity, and many names have an ancient flavor, such as *Olympian*, *Argus*, *Mercury*, *Forum*, *Phoenix*, *Cosmos*, *Pharos*, *Echo*, *Palladium*, and *Corinthian*.

A *Corinthian*, incidentally, is, according to Shakespeare, "a man of mettle," a man about town. The town, the civic unit, is all-important with most dailies, and they use the names *Town*, *City*, *Municipal*, *State*, *States*, and *Capital*.

From names with a local significance a great many picturesque titles have been taken, such as *Scioto* (river) *Gazette*, *Coos Bay Times*, *Knickerbocker Press*, *Range*, *Lake Region*, *Grays Harbor Washingtonian*, etc. The word *Valley* is used about nine times. About fifty dailies have used some such device. The *Avalanche* takes its name

from the fact that it was published in a region that abounds in hills and springs, where there were frequent landslides.

The *Delta* explains that "The Kaweah River flows from the high Sierras to the east of Visalia, breaks into four streams a few miles east, and spreads out fan-like, converting the terrain into a perfect delta of which Visalia is the center. Wherefore the *Visalia Delta*, representative of the Kaweah community."

Higher—Ever Higher!

By CLYDE B. MORGAN

Let's keep it clean! Our page of print!

A page that's pure and undefiled—

A good, clean, honest page of print—

For man, or woman, or a child.

Unswayed let us keep our types!

Nor make them speak the wrongful word;

For types are vital, human things;

A voice through long, long centuries heard.

For types can spell the doom of man,

Can shape and mold his destiny,

Can cause a nation's rise or fall,

Its progress or decadency.

Our types are things of flaming fire!

Consuming all when wrongly used;

But bringing genial warmth of joy

To mind and soul when not abused.

O Great Immortal Page of Print!

Where words of Life may greet the eye;

Where thoughts of Beauty make us glad—

Immortal words! That do not die.

The *Deseret News* tells this story: "When the Mormon pioneers first settled in what is now Utah they called the place 'Deseret,' and formed the framework of a state government which they called the State of Deseret. Admission into the Union was denied, and when the territorial government was perfected it was given the name of Utah after the tribe of Indians, the Utes. Nevertheless the word 'Deseret' has persisted in connection with various concerns in this community. Thus we have not only the *Deseret News*, but such institutions as the Deseret National Bank, Deseret Woolen Mills, Deseret Building Society, etc. 'Deseret' is an Egyptian word meaning 'honey bee' and signifying industry symbolized by the bee. The word was obtained from the Book of Mormon, in which it occurs as the name of a pleasant valley in which bees and honey abound. Incidentally, Utah's state emblem is the beehive."

Only through a knowledge of local geography could one understand such a name as *Pajaronian*. The *Daily Eve-*

ning Pajaronian, of Watsonville, California, says: "The name of 'Pajaro Valley' was bestowed upon this very fertile little valley by Don Gaspar Portola, who was at the head of the first exploration party that came up the coast from San Diego and explored the region of Monterey Bay.

"Don Gaspar and his party, which was comprised of Spanish priests, a small number of soldiers, and a number of private retainers, left San Diego on July 14, 1769, and three months later landed between Monterey and what is known now as Watsonville. Approaching a small stream they saw on the other side a beautiful meadow in which was a large bird stuffed with grass (presumably by the Indians), and which measured 'eleven palms' from one tip of the wing to the other.

"Taking this as a good omen, the explorers named the stream 'Rio del Pajaro,' meaning the Bird River. In time the valley became known as the Pajaro Valley, or Bird Valley, and when our paper was established in 1868 the name 'Pajaronian' was selected as the most fitting title, inasmuch as it was published in the Pajaro Valley."

In spite of the importance of county-wide circulation, only fourteen dailies take the name of a county. The *Caledonian Record*, in New Hampshire, says: "The name came naturally from Caledonia County, of which St. Johnsbury, its publication headquarters, is the county seat. The county was first called New Caledonia and undoubtedly had its name suggested by the early settlers, many of whom were from old Caledonia, or Scotland. They were a substantial people and formed the nucleus of a substantial population in this thrifty section of a very substantial state."

About seventy-two use the name of the state in some form and, of course, there is the *United States Daily*. About thirty-four more use the state name specifically in personified form, as *Arkansawyer*, *Dakotan*, *Jerseyman*, or use some other local name, such as: *Clintonian*, *Huronite*, *New Bermian*.

If there is anything more important than timeliness in naming a newspaper, it is probably locality. It is likely that the great majority of dailies incorporate into their titles the names of their civic units, but it is very difficult to prove. Regardless of what name they choose, the readers too frequently change it. New Yorkers speak of the *World* as the *Morning World* or as the *New York World*. In smaller towns the name of the civic unit is almost invariably prefixed to any name which does not already bear it.

The Oldest Existing Book Printed in America: 1544

By STEPHEN HENRY HORGAN

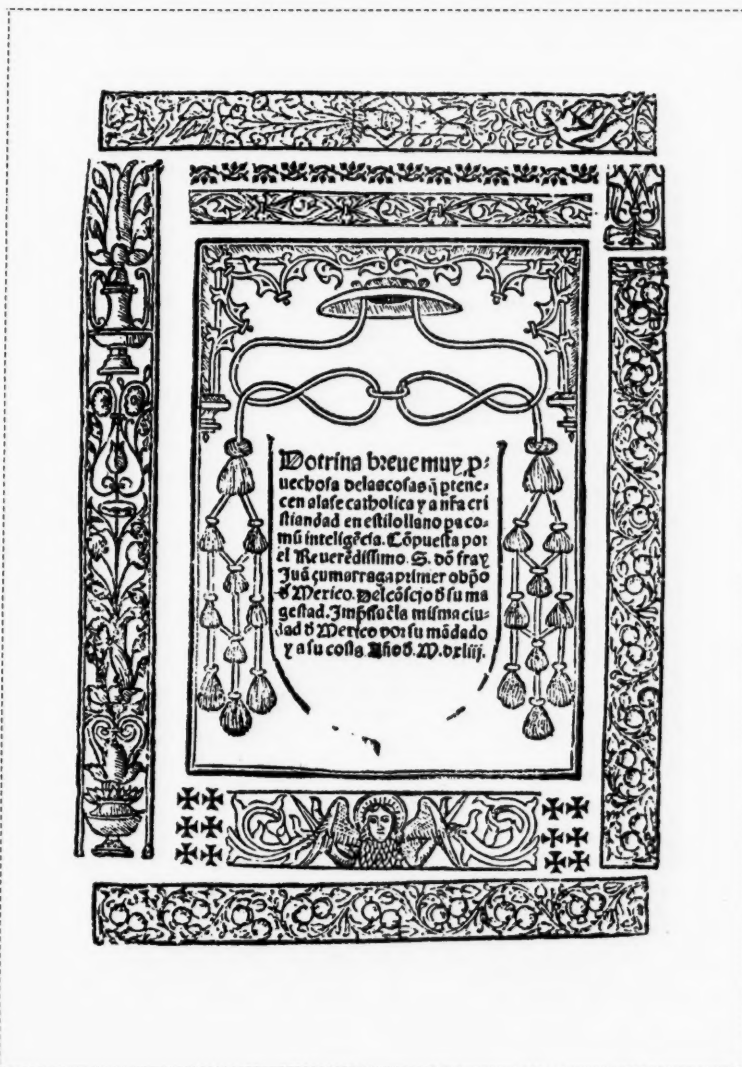
IF ONE were asked where the first book was printed in America he would be apt to reply: "Cambridge, Massachusetts, 1640." This is not surprising for the reason that so little is known about the printing done in Mexico. It is only of later years, since the demand for Americana has developed, that much research has been devoted to the work of the presses in Mexico. The first one arrived there in 1536, a century before a press arrived in Massachusetts. Thus far study of printing in Mexico has brought out the fact that 118 volumes, on all manners of subjects, were printed in Mexico up to the year 1600. The first books that came from the press in Mexico cannot be found. That country's favorite outdoor sport has been revolutions (126, or thereabouts, in 100 years), and books were the objects most likely to be destroyed at these times of lawlessness.

The present writer discovered in the library of Archer M. Huntington, which is now in the custody of the Hispanic Society of America, a volume of 167 pages that attracted his attention through the excellence of its printing and further because of the beautiful book plates it contained. There was the book plate of Don A. Canovas del Castillo, the famous premier of Spain; Maximilian, emperor of Mexico; Archer M. Huntington, and the Hispanic Society of America. The title was "Doctrina breve muy," etc., the printing of which was begun in 1543 and completed on June 14, 1544. Mr. Huntington was appealed to for permission to reproduce the book in facsimile. This favor was readily granted, and a limited edition has just been issued, from which the title page and the last page including the colophon have been reproduced here.

The title page of this "Doctrina" is of interest from a printer's viewpoint. It was made up, as will be observed, from odd pieces of badly worn engraved metal borders brought over from Spain with the press and type. In the center of the emblematic bishop's hat was a shield, the outlines of which are broken at top and bottom. In this shield was possibly a mortise for the insertion of a bishop's coat of arms. For the present purpose a square type metal block was inserted. On the

type-high surface of this block was hand-engraved the book's title: "Doctrina, breve muy," etc. It will be noticed that the letter "c" was omitted from "Doctrina." This could not be corrected without engraving an entire

genius, either Juan Pablos, the "compositor of molded types," or one of his Aztec Indian assistants, who proved to be wonderfully skilful in handling tools. This engraving compares favorably with such work done on the old



new block. Besides, this omission might be permitted as a contraction which was customary under the conditions prevailing in printing at that time.

This hand-cut lettering, though out of alignment in places, is a good imitation of type and is the work of a

block books that preceded movable type. It will be noticed that the date on the title page is 1543, when it was expected the work would be finished, though this did not occur until the following year, as is mentioned in the colophon of the book.

The colophon is an example of the grandiloquent Spanish of that period, and a free translation of it would read as is given below:

To the honor and praise of our Lord Jesus Christ, and of the glorious Virgin, Holy Mary, His Mother. That is for which the present treatise is finished. The which was seen and exam-

It is interesting to know that Juan Pablos was not only the first printer in America, but also that the first type-founding was done for him by Antonio de Espinosa of Seville, who came to Mexico in 1550, and after that date roman and italic types were used by

no nos echamos luego los xpianos en tierra y la adoramos: si
por cierto. Pues de vdo que seria mas razõ que acatallemos
y reuerenciassemos en estos sanctos libros la vida d Jezu chris
to y su spũ que siempre alli tiene vida: y como la tiene asu tam
bien la da. Y estas sanctas escripturas nos representan la biva
ymagẽ de Jezu chris to y d su sacrahissima anima: sanando enfer
mos: resucitando muertos: y en fin asu le ponẽ a el en presen
cia de todos: q aun te digo que mucho menos le verias cõ los ojos
corporales aun q delante le tuvieras: que alli le puedes ver. ¶ Le
ga a su inmensa bõdad abrir nos de tal manera los ojos d nue
stras animas: que pues todas las cosas nos manifestan su sum
ma bõdad y en todas ellas le veamos: y viendole le creamos: y
creçõole le amemos tan entrañablemente q ninguna otra co
sa queramos ni desleemos: fino a solo el: pues solo es vida del
anima: a qual sea gloria por siempre jamas. Amẽ.

¶ Al hõra y alabanga de nro seño: Jezu xpo y de la glla
la virgẽ sancta Maria su madre: aq iẽ acaba el preñen
te tratado. El qual fue visto y eraminado y corregi
do por: madoado d. I. R. S. Dõ fray Juan Cumar
raga: primer Obispo de Mexico: y del cõsejo
d su Magestad. y c. Impmose en la grã ciu
dad d Tenuchtitlan Mexico desta nueva
España: en casa de Juã cromberger por
madoado d el mismo seño: obpo Dõ
fray Juã Cumarraga y a su costa
Acabo se de imprimir a. rñij.
dias del mes de Junio: del
año de. M. D. quarẽ
ta y qũtro años.



ined and corrected by order of the Rev. Senor Don Fray Juan Zumarraga, first bishop of Mexico, and of the council of His Majesty. It was printed in the great city of Tenochtitlan of Mexico, of the New Spain. And in the house of Juan Cromberger by command of the same Senor Bishop Don Fray Juan Zumarraga, and at his cost. The printing was finished on the fourteenth day of the month of June of the year M. D. forty and four years. (1544).

There is space here only to reproduce the last or 167th page of the book, which includes the colophon. The type in the original is $4\frac{1}{2}$ by $6\frac{1}{2}$, so the reduction is considerable. The upper half of this last page gives one an idea of the excellent typography used in this historic example of bookwork.

Pablos, Antonio de Espinosa, Pablos, and Gil Barbaro, the pressman, were under contract with Juan Cromberger, printer of Seville, Spain, to credit his house with all the printing done in Mexico, the Mexican plant being held as a branch of the House of Cromberger in Seville. The contracts between all the persons above mentioned have only recently been discovered in Spain and are intensely interesting. The publication here of these fully dated pages of this "Doctrina," and the claim that it is the oldest existing American book, may bring out earlier examples of printing. We shall see.

The "We" Complex

In a recent letter to his members, Secretary John Hill of the Baltimore U. T. A. said: "'We' means coöperation as close as that between Lindy and his plane; 'We' is working in harmony with the other fellow, and sacrificing, if need be, pet ideas—if a majority thinks differently about it; 'We' stands for the organization, the industry, as opposed to the individual. There have been printers, perhaps, who really made good on the go-it-alone plan, but they are few and far between, especially in this day of increasingly perplexing problems. The craftsmen's motto, 'Share Your Knowledge,' is just as fine for the proprietor as for the plant executive, and he has just as much to gain from its practice as his employees. Typothetae is run on that principle, and the more the individual member lives up to it the sooner will printing as an industry take its place at the head of all industries—in dignity, in credit standing, in the respect of the entire business community. To this end let's develop a stronger 'We' complex."

Those Discounts

Probably more business men would make an effort to increase their working capital if they realized how much they sacrifice through inability to discount their bills.

The National Association of Credit Men has compiled a table showing earnings from various discounts:

$\frac{1}{2}$ %	10 days—net 30 days =	9%
1 %	10 days—net 30 days =	18%
$1\frac{1}{2}$ %	10 days—net 30 days =	27%
2 %	30 days—net 4 mos. =	8%
2 %	10 days—net 60 days =	14%
2 %	30 days—net 60 days =	24%
2 %	10 days—net 30 days =	36%
3 %	10 days—net 4 mos. =	10%
3 %	30 days—net 60 days =	36%
3 %	10 days—net 30 days =	54%

Perhaps the most usual discount offered is 2 per cent for ten days or thirty days net. The man who takes advantage of this discount earns 36 per cent annually on his money.

This earning is possible without risk. Money cannot be used so advantageously in any other way.

Many small proprietors might profitably sell some of their outside investments earning probably less than 10 per cent, and put the money into their own business for the sole purpose of enabling them to take discounts.

Stockholders in companies that are not on a discount basis would be much better off if they allowed the management to discontinue paying dividends until the working capital had been built up to the point where the supply of cash was sufficient to take advantage of every discount offered.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Unalienable Rights

A friend in Alabama contributes to the discussion about *un-* or *inalienable*: "Congressman Huddleston writes me: 'In his original rough draft Jefferson wrote the word *inalienable*. It was copied by a draftsman, Timothy Matlack, who used the word *unalienable*. In that form it was adopted, and the original, in Matlack's handwriting, with the spelling *unalienable* is at the Congressional Library.'"

End-of-the-Line Hyphens

From a friend in Jersey: "How fussy should one be about hyphens coming at the end of a series of consecutive lines?"

Not very. It is better to avoid a string of terminal hyphens where it can be done without a lot of resetting or bad spacing. The best practice is to begin to take notice when there are more than two of them; but it is better to accept even three or four in a row than sacrifice looks by crowding one line and opening another.

Warmed Cockles

Here is a letter from New Orleans that warms the cockles of the department's heart. Nobody with half a sense of modesty would print it, referring to himself; but I figure it this way, that the word of praise belongs to the department rather than to any individual, and all are entitled to share in the thrill. So:

"Your comment on our style sheet in the April number has resulted in a deluge of requests for copies. These requests came from the four corners of the globe, and from people in many walks of life; for instance, a school teacher in Minnesota, an instructor of printing in New York, a proofreader in Honolulu, an editorial writer in Georgia, a publicity man in California, and from newspaper men and advertising agents throughout the country. Most of the requests, however, came from printers, and several printing houses in Boston have asked for

numerous copies. Occasionally pushing a pen myself for the furtherance of perfection in the graphic arts, I have never received for my work anything like the response your two-paragraph comment, tucked away down in the corner of the page, got from the real seekers for knowledge in the field of the sensibly used printed word."

This cheering letter comes from Frederick K. Forstall, of *The Times-Picayune*, New Orleans. It would be silly for me to pretend that I don't like it; but the big thing about it is its demonstration (not merely assertion) that the Proofroom Department is actually rendering that practical service for which it is designed.

Italics

This one comes from Vermont: "I am ordered to use italics for a quotation in a foreign language. I dislike it, because it looks as though emphasis were sought. I would prefer roman, with quotes. Is this heresy?"

Orders is orders! If they are repeated after a protest, obey them, no matter what your own conviction may be. But I share the dislike for italics in a foreign-language quotation, and see no reason why roman with quotes should not be adopted as style. But, of course, whichever way is made office style, that way should be employed consistently. Variety is the spice of life; but in print it is unpleasant.

Proper Noun, Capital Initial

And here's one from an Illinois weekly: "Would you prefer a capital or lower case in using 'route' as a prefix? For instance, 'He was traveling on Route 9.' Would you designate the number of the route in figures, or spell it out? How about this: 'The wreck occurred at the intersection of Routes 1 and 9'?"

Usage is not uniform, and the newspapers seem to prefer to dodge those capital initials. But I would certainly run it "Route 9," capital "R" and the figure. I would write "Routes 1 and 9." The way I get it is that "Route 1" is

a proper noun. In bookwork it might be better to spell out numbers; that could be argued either way, and is really a matter of personal taste. But in newspaper work the figure is better.

Placing the Apostrophe

A New England chamber of commerce asks: "Which is the correct use of the apostrophe in the following: Blank's Ladies' Shop; Blanks' Ladies' Shop. The shop is owned by the Blank Brothers?"

The singular possessive can't be grammatically correct, when the brothers are plural. But, at that, I can't see any real objection to it. The plural possessive looks odd, even though it is correct. To write "The Blank Ladies' Shop" would make it suggest a shop owned or run by the Blank ladies. Here are some possibilities: "The Blank Brothers' Ladies' Shop," "The Blank Brothers' Shop for Ladies," "The Blank Shop for Ladies."

Tough!

These come from New Jersey: "1. Can the following be used indiscriminately: 'insofar as,' 'in so far as'? 2. What is the difference between (or among) 'Parisienne,' 'Parisien,' 'Parisian'? 3. Is either spelling correct, 'beau arts,' 'beaux arts'? 4. What does 'Comprachicos' mean? 5. What does 'clavilux' mean? 6. Is there any other (or better) word than 'decade' to tell the amount of people, as, 'There was (were?) a decade of people'? 7. A party goes to a dinner first and then to a theater; what one word would express this transition, 'The party then adjourned to the theater,' or is there a better word than 'repair'? Thank you."

Take 'em as they come. 1. The authorities favor "in so far as," four separate words. 2. "Parisienne" is feminine; "Parisien" is masculine; "Parisian," of course, is the English form, the same for both genders. 3. Both the adjective and the noun should be pluralized: "beaux arts." 4. "Comprachicos" looks Spanish, and I haven't a Spanish dictionary. In the navy the

Filipino boys who wait on table are called "chicos." 5. "Clavilux" also is too much for me. "Clavi-" means "key," "lux" is "light." 6. If the number of people is ten, why not say "ten"? 7. "Adjourned" is better than "repaired to." Perhaps plain, simple, natural "went" would be better yet.

Singular Subject, Singular Verb

Next, West Virginia: "Please help me in the following: A. 'Even as the memory of his heroic deeds flower in her heart.' B. 'Even as the memories of his heroic deeds flower in her heart.' Which is correct? Please explain."

It would have been better to change the verb rather than the noun, for the writer probably meant to use the singular subject, and erred in switching over to the plural in the verb. "Even as the memory of his heroic deeds flowers in her heart" would be correct. The sentence as given in B is correct in itself; the point I wish to make is that the better correction would have been to singularize the verb, making it agree in number with the subject, "memory." "Of his heroic deeds" is an interjected phrase; "deeds" has nothing to do with the verb "flowers," even though it does immediately precede it. Try it this way: The memory flowers in her heart. What memory flowers? The memory of his heroic deeds flowers in her heart.

Verse as Prose

The next puzzle comes from St. Louis: "Must the initial letters of the verses of a poem be capitalized when the poem is written in prose form? Recently I incorporated a stanza of poetry in an advertisement, wrote it as prose, but I did not capitalize the initial letters of the several verses. Much adverse criticism was the result. I should value very highly your opinion as to the correct style in this respect, for future guidance."

This is one of the questions that are hard to answer without having fuller information as to the example on which the query rests. If I were writing a prose poem in the style of Walt Mason, I would not begin each line with a capital, but would punctuate exactly as though there were no rhyme or rhythm. To mark off the lines would be, in my estimation, to spoil the reader's fun, which centers in the penetration of the disguise.

But if I were making a quotation of a "really-truly" poem in a place where space had to be conserved, as in a newspaper editorial, I would feel that the only way to do it would be to indicate by capital initials where each new line began. Where space conserva-

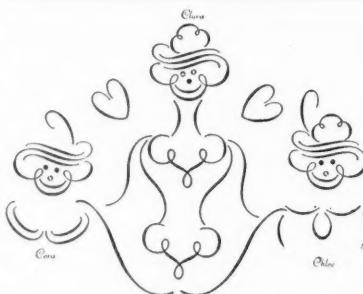
tion is not the ruling consideration it is not advisable to change from the true verse form of composition.

Some modern verse writers, unwilling to submit to the discipline of form, don't use capitals or punctuation anyhow, and break the lines any old way; so in quoting one of them it wouldn't matter much if you ran it backward.

Prepositions

It is a friend in California who writes: "Can you recommend a good book on prepositions?"

James C. Fernald's "English Synonyms, Antonyms, and Prepositions" and "Connectives of English Speech" have recognized authority. Both books were published by Funk & Wagnalls, in the early 1900's. I don't think the



Portraiture—or is it caricature?—with type ornaments by the Thomas P. Henry Company, Detroit

use of prepositions has changed much in the intervening years. Josephine Turck Baker's "The Correct Preposition—How to Use It" is of later date. For my part, I would consider it an affliction to have to read a whole book on prepositions. They're not exciting.

The Teutonic Hyphen

New Mexico, too, is troubled over the hyphen: "I would like to know if omission of hyphen with the first part of the first compound word would be permissible, as 'inter and postorbital.'"

The best usage is to show the hyphen: "Inter- and postorbital." The meaning ought to be quickly taken up, either way. But without the hyphen's help some readers might stumble; with it, nobody could do so.

Assorted Queries

Again, California; this time with a bombardment: "1. Is there such a word as 'grindy'? Two elderly persons whom I know have used it, and they hail from opposite sides of these United States. Is it a colloquial variant of 'grimy'? 2. We need a few more words in our dictionaries. For exam-

ple, I recently saw in an advertisement offering for sale a paper cutter the words 'pinking knife.' 3. What is the best rule for punctuating inverted sentences, as: 'In 1923 he . . . ' and 'During the War of the Rebellion, many . . . ' One proofreader always inserts commas in such cases, another puts them only in the longer form. 4. I have often wondered why the custom of using the word 'Index' for the running title on all pages of the index, instead of using the name of the book on the left-hand side. One book I have uses the name of the book on one side all the way through the book, including the glossary, until the index is reached, when 'Index' occurs on both sides."

Let's go! 1. I don't know the word at all. I remember, however, hearing a native of Martha's Vineyard who never called it anything but "Marthad's Vineyard." Do any of our readers know this "grindy" word? 2. Again, I don't know. The dictionaries give "pinking iron," the tool used to decorate the edges of leather or cloth with designs made of holes or scallops. Is there a paper cutter with a blade that will do this pinking? Again, an S O S to our readers. 3. Why have a rigid rule? Sometimes the introductory expression runs right along without a break, and no punctuation is needed. Other times the comma helps either to make the meaning more surely clear, or to give emphasis. Old-fashioned writers make use of that comma habitually, but modern usage scorns it in the main. To me it seems much better not to have an unchangeable rule, but to vary the usage a bit, just for character's sake. But readers in a shop ought to be consistent in their practice. 4. It is better to keep the title on the left-hand pages all the way through the book, including the index. I imagine, in the case cited, where both sides in the index had "Index" for the running title, it was just a happen-so, and not a style requirement of the office. As to real values, I don't see that there are any unless a page becomes detached from the book, in which event the running title would identify it quite satisfactorily.

"In-" and "Un-"

Pennsylvania rises to remark: "In the not very long time past I noticed the words 'ravel' and 'unravel,' 'valuable' and 'invaluable.' Queer uses, say we. What say you?"

Put this down in your little red notebook as a general principle: "In-" with words of Latin origin, "un-" with those that come from the Anglo-Saxon, Danish, and so forth.

Departmental Systematization of the Printing Plant

Part V.—By DANA EMERSON STETSON

IN THE suggested system for better administration of printing plants, which we have been studying, it will be noted that numbers used do not appear in order in every case of classification. A glance at the explanatory tabulation of subcaptions shows that a definite effort has been made to divide the office from the plant, theoretically. It is also evident that, to a certain extent, the units are grouped according to order of comparative importance. All numbers, furthermore, do not appear under every classification throughout the table; that is, they stand for divisions where they are applicable. This serves to indicate that it is somewhat difficult to arrange the keys primarily in accordance with the logical mathematical working of one's mind, yet this is possible. When this system is once put into effect, however, the cards or pages will be in order and easily kept, as well as accessible.

Most of the troublesome details, or details which appear to be troublesome, are in reality minor details. The point to be borne in mind is this: All that is required for the maintenance of the system is a card index containing thirty-nine cards, or a loose-leaf book with as many pages. The number of cards may be reduced by three by eliminating the "service department" classification and its related units, in cases where the printing plant has no service department.

The systematizer, then, has at his fingertips thirty-nine cards. On them is recorded daily the story of sales and production. He may make details as complete as he wishes, and may revise the system occasionally to conform to his needs. Regulation of the system is a simple matter.

We now return to the details of the suggested system, and shall proceed to analyze its components step by step.

MECHANICAL DIVISION (1) embraces those supplies and working materials absolutely indispensable for every hour of the day. All departments within this classification are constantly requisitioning some one of the articles which have been listed previously. Thus, on four cards, the busy executive can keep at his elbow a perpetual inventory. Supplies for the service department are included under the key 107, "1" indicating mechanical divi-

sion, "0" being placed next as an aid to memory, and "7" being the symbol of service department. Under the key 106 are to be found those items pertaining to the mechanical requirements of the bindery, while key 108 indicates a record of composing-room supplies.

EXECUTIVE DIVISION, Non-productive (2), and **EXECUTIVE DIVISION, Productive (3)**, tabulate the entire executive staff of the organization. These cards are devoted chiefly to

whether it should be maintained in conjunction with or separate from the other units. When fiscal reports are prepared, however, such items as mechanical requirements, office supplies, and equipment repairs must be included in its file.

If the system is maintained carefully there is no reason why it should not be of aid to the general manager of the printing plant. This individual, when about to depart on a trip, may carry in his pocket a loose-leaf book containing an accurate record of progress in his plant. During his stay away from the home office he will be enabled to give matters proper study because the system will make it possible to select quickly things requiring thought and attention. The writing of long, anxious letters, in an attempt to catch up loose ends, will be minimized appreciably. Upon his return the manager will be able to discuss pertinently matters remembered during his trip.

A salesman calls and demonstrates a new device for mailing, to expedite the sealing of envelopes. The story of his product is convincing, its performance assuring. Card 204 is even more convincing. The notations it bears, when weighed with the arguments of the salesman, allow a prompt decision.

The postmaster telephones from the main office. He raises a technical point which is rather hazy. The printing-plant manager, without stirring from his chair or soliciting the aid of the mail clerk, turns to 5Q and settles the matter at once.

Bookwork routine, for instance, may be traced through the plant easily with the aid of the system described. A series of simple notations—copy given out, galleys filled, makeup and stonework, galleys proved, proofreading, corrections, copy in order—provides an accessible record with little difficulty and no cumbersome system.

Many questions may be answered quickly and many uncertain points clarified—makeready time, presswork hours, number of forms, rate per working hour of press, and daily impressions. The system has a definite place for records pertaining to these matters. Interest, insurance, and depreciation on type, equipment, machines, and shafting are determined readily by the systematizer.

108 Quins - Printer's Supply Co.			
REC'D.	GIVEN OUT	REC'D.	GIVEN OUT
7/1/28 10-800	7/1/28 10-800		
	7/1/28 10-800		

401 Remission Note - Chicago Grapho Auto Fair			
DATE	AMOUNT		
7/1/28	25.00 @ 1000		

205 Shipment of 100,000 Union Paper Folding			
DATE	QUANTITY		
7/1/28	25,000		
7/1/28	10,000		
7/1/28	25,000		

Rough sketch showing three kinds of cards. Top: Mechanical division—composing department. Center: Expense, office—administrative department. Bottom: Executive division—non-productive, shipping. In actual system all listings should be arranged alphabetically

work in process, suggestions from department heads, and personnel observations. They may serve also as a means of keeping check on the movements of the various individuals. The status of work in process may be learned by consulting these cards, provided they are kept properly.

EXPENSE—OFFICE (4), though perhaps difficult to compile and keep up to date, is of incalculable value. By the judicious use of a triplicate-order system, and with the cooperation of the accounting department, five cards can be made to lighten the burdens imposed upon the plant manager.

EXPENSE—OPERATING (5), recorded upon eighteen cards, is perhaps more comprehensive than any of the preceding groups. It is purely optional

Any system to be a success must be operated by the right person. In the case of the system which has been described it is necessary to secure a systematizer who can devote all of his time to the system. This is positively essential to the successful materialization of the plan.

Before employing some unknown efficiency expert or industrial engineer it might be well for the general manager to look through his own organiza-

tion. It may not be necessary to spend a large sum of money to secure a person capable of handling the proposition effectively. Some promising young man at a press, or some bright young woman on the office staff, may be waiting for such an opportunity.

The most important factor in the printing-plant system, then, is the systematizer, and great care should be exercised in selecting him. Success will depend upon the person chosen.

series with the corresponding approximate measurements in inches:

PICAS		INCHES
7½ by 10½	or	1¼ by 1¾
10½ by 15		1¾ by 2½
15 by 21		2½ by 3½
21 by 30		3½ by 5
30 by 42		5 by 7
42 by 60		7 by 10

Printers should appreciate a shape which remains the same no matter how many times it is folded or cut in two. In this way not only can a never-ending series of similar shapes be formed, but by cutting each side into three parts the whole area will become nine equal areas, each of which will be this same root-two shape. These in turn may be cut or folded into halves or ninths, thus forming different sizes which retain the same shape. Printing planned in this way differs from ordinary printing in that each dimension has a definite reason for its length and all are joined in one harmonious scheme.

If one compares the printing around him he will notice that most of it is nearly the same as the root-two shape. THE INLAND PRINTER is wider in proportion to its length, though not much. Many books are narrower. Some printing has standard sizes and shapes for convenience in handling and filing. The 8½ by 11 business letter size is

An Interesting Shape for Printing

By JOHN FRANKLIN GENUNG

THE illustration that is shown here as Fig. 1 represents the two facing pages of a booklet. These have been planned for a type page, 21 by 30 picas, and a paper page, 5 by 7 inches. Substituting picas for inches in the paper measurements, the paper page is 30 by 42 picas. With these substitutions made, it will be seen that if the type page were to be turned and placed with its side on the end of the paper page, this side and end would fit, both being 30 picas, and the end of the type page, 21 picas, would cover just half the length of the paper page, 42 picas.

This is one of the shapes of dynamic symmetry, the rediscovered art of measurement utilized by the ancient Greeks and Egyptians in their beautiful designs and found in nature's construction of plants, animals, and the human figure.¹ It is the root-two shape.

Figure 2 shows how this shape and series of proportionate measurements are found. In this instance a set of numbers has been used which fits the measurement scales with the simplest fractions of picas and inches. Using 7½ picas for a side, a square is constructed. The diagonal of this square

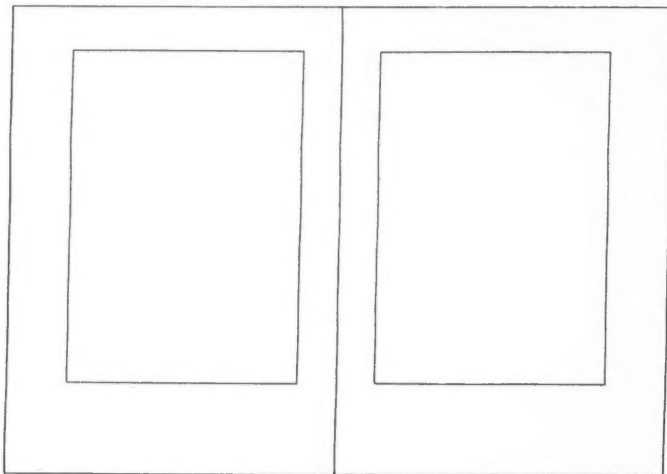


Figure 1

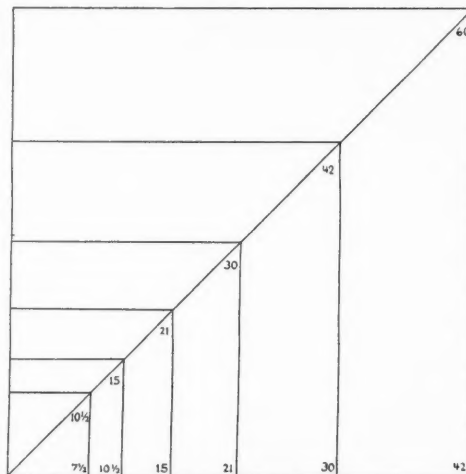


Figure 2

By geometry it is easily proved that these shapes are also similar. Thus, in a book with these dimensions, not only is the type-page area equal to half the paper-page area, and the paper page, or area of the book when closed, equal to half the two paper pages, or area of the book when open, disregarding the binding spread, but also the type page is the same shape as the paper page, and the paper page, or closed book, is the same shape as the two paper pages, or open book.

is found to be 10½, the next number in the series. Using 10½ as a side of the next larger square, the diagonal is found to be 15, and for a 15 square the diagonal is 21. It is thus seen that the small dimension of each rectangle used in planning this printing is the side of a square of which the larger dimension is the diagonal.

The following table gives the measurements of the rectangles used in this

such, and its half size, 5½ by 8½, is common for note paper and memorandums. There is no similarity between the two shapes, as would be the case if the root-two shape were used.

Type pages and sheets of paper are areas rather than lines, and dynamic symmetry deals with the measurement of areas rather than lines. Among the shapes offered in a study of this subject the root-two shape seems the best adapted to general printing. It is certainly worthy of attention.

¹The authority for this is *The Diagonal*, November, 1919, published by Yale University Press.

Why Printed Colors Fade

Part IV.—By GEORGE RICE

FADING of white ink or white paper stock which may have received its whiteness through one of the bleaching or decolorizing processes often is more puzzling than the fading of colored inks or colored paper. The problem of action of light, heat, damp, and other conditions that bring about color failure on white has interested the trade for a long time. The action of the sun, both its light and heat, has an effect on paper and ink which may produce partial oxidation of the compounds and bring on a darkened appearance. Or the fade may show itself in a yellowish form, or in no definite colors whatsoever.

Inks, paper, or almost any of the materials of commerce which are made white through sulphur bleaching, or with the liquid bisulphites, have their yellow or other colors originally removed through reduction. When materials so bleached are exposed to the air they gradually oxidize, and consequently again assume their former colors in part or in whole. In this age of synthetic substances a great many materials of a colored nature are reduced to their leuco compounds by the employment of reducing and stripping agents for this purpose.

It will be worthwhile for any printer to go through the departments of a bleachery where they take all kinds of colored rags from the junk shops, old paper from the book binderies, and wood wastes from the saw mills, and reduce these colored materials to their leuco compounds for the purpose of making snow-white stuff for use in the manufacture of synthetic products. Something which was a bright red or a blue comes out a pure white for a fresh start in a new product.

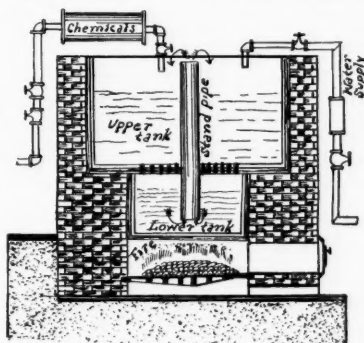
May Not Hold the White

Now when these colored materials are reduced to white they may or they may not hold that white in the service exposures. The new products in which the artificially whitened stuff may appear may be white ink, white paper, white textiles, or white something else. If processed to the white stage from a colored stage through the use of the peroxids, such as sodium peroxid or hydrogen peroxid, they will, under ordinary conditions, retain their whiteness, because the white is procured by oxidation and therefore further oxidation in the air cannot tend to counteract the effect of the bleaching process.

Sun bleaching of any substance is effective and would be dependable if civilization had not reduced possible spreading areas so much that manufacturers of white products are unable to find exposure space. Materials for bleaching used to be spread on the grass, but grass plots are scarce now in all industrial centers. Roofs have been used, but these are usually difficult to reach. The sun bleach has given way to a number of mechanical and chemical methods.

Bleaching Equipment

One form of bleaching appliance, shown in the drawing, was sketched by the writer when visiting a bleachery near Paris, France. The bleaching ingredients are contained in the lower



Sectional plan of a bleaching apparatus

tank, the materials to be bleached in the upper tank. Pressure of air from above causes a constant circulation of the bleach liquor by forcing it up through the stand-pipe in the center, where it passes over the top to fall into the upper tank. Then it gradually oozes down through the stock in process of bleaching to the bottom of the tank where it passes through perforations to the lower tank, again to be forced by pressure up through the stand-pipe. Thus the operation is kept up. The heat of the fire below assists in sustaining the action in addition to providing means for procuring the proper temperature in the liquor.

The white paper may have been blued in order to get a better white, and the action of the light may fade this blue unless a very fast blue is used. Air conditions may have something to do with the fading of the blue, owing to presence of gases and alkali from the street, or interior dust, acting on the bluing compounds. Re-

ferring again to a foreign method, the putrefaction of certain whitening processes following the applications of bluing, sizing, and so on is arrested by washing with an aqueous solution of sulphurous acid which is able to destroy the scrows.

It is only fair to remark that a definite cause cannot be given for either white ink or white paper turning yellow or fading under all conditions. Some of the most reputable chemists of the world have worked on this problem, and in most cases have only theoretical results to give out. We know, however, that the light can make almost anything of the vegetable, animal, and synthetic species change color if subjected to its influences long enough. Sunlight and sun heat together will affect the color of the skin of the human being, by a process of scorching the tissue.

The theory of the fading action of light on white ink or white paper is that the light causes oxidation of the color and its luster is destroyed. When water evaporates, ozone and peroxid of hydrogen are produced, and since, owing to their hygroscopic properties, evaporation of moisture must always be going on, the reactions in process cause disturbances which tend to darken, deaden, or otherwise affect the original whiteness of the ink or the stock. It is the action of light rays which operate in a direct interaction of the color with the oxygen of the air and with any ozone and hydrogen peroxid present to form colorless substances and therefore cause fading.

Restoration of White

Correction of fade in white inks or white paper is seldom attempted. It would hardly be worthwhile. It is possible, however, to restore the white to any substance which has been scorched yellow or brown by subjecting it to a sulphur dioxide bleach, followed with applications of small quantities of tinting blue. Chrome and sulphuric acid will strip any substance very well, and the material at the same time also becomes mordanted for subsequent coloring in case the treated substance is too far gone to be used in a white state but can be used colored. Faded materials of every sort are sometimes salvaged this way and an economic loss avoided. Glauber's salts and ammonium acetate are also strong stripping agents, as is well known to the trade.

Amateur Grammar

By EDWARD N. TEALL

SHOULD we be discouraged because the queries in the Proof-room Department show so much confusion of mind over the elementary principles of grammar? Or should we be glad that there are so many persons always looking for light? Temperamentally optimistic, I much prefer the more cheerful view. Still, it is difficult to be patient with endlessly repeated manifestations of what seems to be a simple unwillingness to work these problems out.

The mind, like a muscle, needs an occasional bit of good hard stretching; without exercise, it atrophies. It is better not to think about grammar at all than try to solve its problems without mental effort and intellectual honesty. Its rules are not divine commandments; there is no human law back of them. But they are not to be disregarded or discarded without careful consideration. The spirit of independence is commendable, but that of sheer revolt is not. The conscientious questioner deserves a courteous and well-reasoned answer.

Speech exists for the communication of thought; grammar exists for the purpose of making such communication effective. Good grammar makes for more exact expression; therefore, for correct understanding. Grammar is a means to an end of universal value. Among illiterate persons, ignorant of formal grammar and speaking according to an established community usage of bad grammar, good grammar would cause misunderstanding. The grammar of the schools is the usage of those who care for the art of expression instead of haphazard chatter. Those who do not hesitate to break a rule when they think by so doing they can make their meaning more surely clear should be sorry to be caught without a reason for such action.

Don't be pedantic—and don't be archaic. Don't fuss over the fine points of theoretical grammar—but don't forget that the principles rest upon a firm foundation of experience. Grammar is like manner and morals, which are good servants, bad masters.

That subject and predicate (verb) must agree in number is one of the simplest rules; yet we have query after query answerable by quotation of it. Impossible to suppose that the querists do not know that rule. Nine times out of ten they are confused by the presence of words between subject and predicate; especially, of a phrase

including a noun of a different number from that of the subject. Their train of thought is derailed by this obstacle.

Thus, I have just received a letter telling about a piece of writing which contained this sentence: "What color and kind of paint are used?" Use of the plural verb was challenged, on the ground that it referred to "paint," singular. By way of compromise, it was finally made to read, "What colors and kinds of paint are used?" The challenger admits that the change made the reading of the sentence unchallengeable, but adds, "It does not answer my question for the future."

The simple fact is, the change was wholly uncalled for; the sentence as originally written was correct, and the challenge was unjustified. Try this sequence of question and answer as a test: What are we talking about? Paint. What color and kind are used? Color and kind of what? Color and kind of paint—what color and kind of paint are used? "Of paint" limits "color and kind," two nouns making most assuredly a plural subject.

Grammar First

To me, it seems impossible to evade this analysis except by a quibble. I would not find fault with anyone who cared to say or write, "What color and kind of paint is used?" and defended the form of the expression on the ground that its perfect understandability exempts it from the rule of severe formalism. But to challenge the verb on the ground that it refers to "paint" is not merely to substitute whim for grammar but to make the assertion that whim is grammar.

Another correspondent sends a clipping from *The Saturday Evening Post* in which the editor pleads for more discipline in the study of the three R's. "The old-fashioned spelling bee and the ink-stained copy book," he says, "have followed the buffalo and tandem bicycle into a far country." And in conclusion he remarks, "The individual who refuses to perform the drudgery of laying the foundation stones of education cannot hope to escape the consequences of his lack of application." Which is good dope, and in line with THE INLAND PRINTER'S constant insistence. America hates drudgery, but in some things drudgery is the price of attainment.

This correspondent, a linotype operator, is interested in the split infinitive. For years, he says, he drifted

along through life serenely ignorant of split infinitives; then one day he learned what they are, and has since taken "quite an aversion to them." For my part, I think he was wrong both times; wrong in ignoring them, wrong in honoring them with so much antipathy. He approves the remark in McCracken and Sandison's "Manual of Good English," to the effect that splitting is always awkward and in almost all cases quite unnecessary.

Well, it would be quite interesting to know whether this correspondent meant to write this sentence just as it appears in his letter: "I make it a rule never deliberately split an infinitive." The sign of the infinitive, "to," is conspicuous by its absence. Perhaps this omission, whether deliberate or accidental, will solve the problem for some who like to sidestep rather than "take it" as it is given.

This old quarrel about the splitting of infinitives is another illustration of what we started out with, namely, the proposition that the rules of grammar are neither sacred nor mandatory, but should be regarded with respect for their practical usefulness. I think it is worthwhile to avoid the splitting where possible without awkwardness. But there also are times when the split makes the meaning clearer than it can be made in any other way; and at such times it is foolish to forego clearness for the sake of rule-bookishness.

In line with these remarks, and as a commentary on what education does for people, let me quote another sentence from this letter: "Since I set this type for the class history of the Class of 1902, Princeton, Twenty-fifth Anniversary, I know that you did not learn to split infinitives in the present-day schools." Princeton '02 is my own "Great, Grand and Glorious." Its anniversary history is a fine-looking big book, well made—but, oh, how sadly marred (to my way of thinking) by want of proofreading. On the cover, adorned with the seal of the university, Alma Mater's own motto is misprinted: "Dei sub Nomine Vicet," for "Dei sub Numine Viget." Among errors almost innumerable, this is the crowning glory: Virgil's line, which as I recall it should read, "Forsan et haec olim meminisse juvabit," got into type as "Torsau harc meminisse jubabit." To make the joke better yet, the writer of the letter added a note of appeal: "For heaven's sake get this Latin right. I don't want the intelligentsia to think I don't know my Virgilian onions."

Well, it's a world of error—that's why we have erasers on pencils, and proofreaders in printshops.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Brief Replies to a Few Queries

"Stove Manufacturer," of Newark, Ohio: The making of name plates for machinery is a highly specialized business, and there are a number of concerns making them. You could not compete with them in making your name plates any more successfully than they could compete with you in making their own stoves.

Where can one buy a copy of "Achievement"? This is in reply to several queries. The book is sold out, and can be had only from photoengravers who secured a quantity.

Picus melanerpes erythrocephalus is not the name of a prehistoric animal, as a correspondent thinks. It is the scientific classification of a species of woodpecker which Nicholas J. Quirk, the veteran engraver of Chicago, says was the original engraver; and Nicholas is old enough to know.

W. J. Homer, Weldon, Texas, and others inquiring for the method of photointaglio engraving on steel are once more informed that this department must refuse information on this subject because of its possible use by counterfeiters in their profession.

The Schultze Halftone Screen

Louis Vanderveer, Milwaukee, Wisconsin, asks: "What became of the Schultze screen that promised to be such an improvement on the ordinary halftone screen we use? I am sure that a novelty in screen texture would be welcomed, and I am seeking such a novelty. The exhibits shown some twenty years ago, said to have been made by the Schultze screen, were novel. Is it possible to purchase one of the Schultze screens today?"

Answer.—The screen you mention was patented in 1902 by A. Schultze, and the results shown in *Penrose's Annual* and in German publications did show novel results compared with the halftone screen in common use. The principle of the Schultze screen was that the lines crossed each other at 60 degrees instead of 90 degrees as is usual. The diaphragms used were either right-angle-triangle apertures or hexagon apertures. Though the

writer never handled one of these screens, his observation of the halftones made with it was that they lacked contrast and it was apparently difficult to get fine highlight dots. This, with the increased exposure required because of the 60-degree angle of the lines, was the reason, undoubtedly, that it did not come into use. Our correspondent can get numerous novel screen textures by merely using novel apertures in diaphragms. This will be taken up later here.

Plumbeotype

Henry L. Bullen, of the Typographical Library and Museum, sends this department "A portrait from life, a specimen of the new art of 'Plumbeotyping' or transferring daguerreotypes to paper." It is a portrait of one Dr. Halleck, published in Philadelphia in 1847. The query accompanying the print is: How is it done?

Answer.—When on August 10, 1833, the French government purchased the daguerreotype from the inventor and gave the secret to the world, savants of that time, notably Messrs. Donn  and Fizeau, gave much time to experiments in the endeavor to turn the daguerreotype into a printing plate, but without success. There were those who claimed to have succeeded. This "Plumbeotype" is a rare exhibit of one of those frauds. It is merely a good lithograph drawn from a daguerreotype on a grained stone and printed lithographically. These frauds have been following photographic methods ever since, only they are most numerous in the times in which we are living.

Duographs in Green and Persian Orange

T. J. Rudkin, production manager, Lord & Thomas, Ltd., London, writes: "In your issue of January, page 596, you had a paragraph on two-color separations and multicolor copy reproduction. We wish to make use of the latter and would be grateful if you could in any way supplement the instructions given in the issue referred to. As far as we can find out, this proc-

ess is practically unused in this country. Experiments have been made with red and black, but these have not produced a multicolor result such as has been obtained by *The Saturday Evening Post* of late years."

Answer.—*The Saturday Evening Post* used this idea with great success. The Leyendecker front page entitled "Erin," used at the time of the Irish Free State's establishment, was a brilliant example of what can be done in two printings with complementary colors. You will find photoengravers in London who will make these duographs for you, although William Gamble, of 30 Harold Road, S. E. 19, London, is always helpful in promoting any idea that will improve "process work." Once you inaugurate the idea you will find it being taken up by others. In this country halftone making for printing in green and Persian orange was carried to perfection by the Beck Engraving Company and Gatchell & Manning of Philadelphia.

Manz Standardized Colored Inks

It is generally conceded that the outstanding exhibition of color printing shown in the great book "Achievement," published by the American Photo-Engravers Association, is the eight-page insert following page 304. The colored inks used in printing this insert most admirably suit the great variety of subjects displayed: Silks, cakes, salads, fabrics, nuts, cantaloupes, strawberry pie, glassware, etc. Much curiosity has been aroused as to where the colored inks were obtained to secure such excellent results.

On inquiry, P. H. Manz, treasurer of the Manz Corporation, very courteously replied that they were most happy to answer this query. The colored inks used were made by themselves, and he enclosed proofs showing samples of the inks. These proofs showed the colors printed solid and also in halftone tints 75, 50, 33, and 20 per cent in value. Comparing these Manz colored inks with the colored inks standardized by the American Photo-Engravers Association at their twenty-fourth annual convention in

1920, it is found that they are identical in hue. The Manz pigments, however, appear to be of finer quality, particularly in the red. Readers who have mislaid their copy of the "Report on Colored Standardization of 1920" may obtain a duplicate by applying to Louis Flader, A-842, 166 West Van Buren Street, Chicago. This is another proof that the standardization of colored inks used in printing photoengravings can best be determined by photoengravers themselves.

Highlight Process for Photoengravers

An important patent, No. 1,670,195, was issued May 15 to F. J. M. Gerland, who assigned it to the Walker Engraving Corporation, New York. Claim No. 1 reads: "The herein-described highlight process of photoengraving, comprising the making of a halftone negative, the making of a plain negative, retouching the print, making a negative from the print, superimposing this negative upon the halftone, and printing directly from the superimposed negatives."

Comment: This method in the hands of an artist would seem to furnish a cocksure way of getting just the highlight effects desired, particularly in reproducing pencil sketches. The late Mr. Gerland was a master of highlight halftone making. His first patent in that line attracted attention among photoengravers everywhere. A firm in Vienna sent one of its partners to New York in order that he might learn how to make highlight halftones direct from Mr. Gerland.

Photoengraver and Printer Interdependent

"Notable American Illustrators," Vol. 2, published by the Walker Engraving Corporation, New York, has some comments on photoengraving by art directors. The following by Frank Fleming, of Rogers & Company, states some facts that deserve recording here:

While artist and advertiser usually look to the printer for results, the printer in his turn must look to the engraver, for no printing press, no amount of careful makeready, can inject quality into the finished work if it is not first engraved into the plate. The fine printer, therefore, appreciates the privilege of working with an artist-engraver, one who is not content with producing a presentable engraver's proof, but who realizes that press performance is the true measure of his success. . . . When the engraver is taken into the printer's confidence the job immediately becomes *his*, and he welcomes the opportunity to contribute to it from his fund of practical experience. In fact, the coöperation of a fine engraver is of such value that we wonder all printers do not avail themselves of it, especially since the two crafts are so interdependent. Without printing there would be no demand for engraving; without engraving there could be no illustrative printing.

Poison Hazard in Wet-Plate Photography?

"Photoengraving Company," San Francisco, writes: "Enclosed find a circular issued by a concern introducing a sensitive paper. We would like to have your comment on paragraph marked (which reads as follows):

"And in the photo-reproduction industry it is a well-known fact that the chemicals used in developing wet-plate negatives have been known to cause insidious diseases. These conditions not only rob the industry of some of its most valuable men, but also will cost the employer higher compensation rates unless steps are taken to guard against them."

Answer.—The writer was a wet-plate photographer for years, and knows many wet-plate photographers like himself who are past the three-score-and-ten mark. We are exhibits of how little "poison hazard" there is in wet-plate photography; or possibly we are not the industry's "most valuable men" and thus escaped!

The Etching of Rubber

Many inventors have devoted much experimentation to the problem of etching rubber in relief for cylinder printing purposes. E. Sardou, Marseilles, France, in patent No. 1,614,935, dated January 18, claims to have solved the problem. From the description of his method it would appear to be one that could be carried out by any photoengraver by sensitizing the perfectly clean rubber surface with albumen, photoprinting, inking, and developing the image as in zinc etching. The ink image is dusted with resin and melted in by an overhead electric heater. Etching the rubber is done with nitric acid (36° B.), fifty centigrams, and potassium bichromate, two to five grams.

The etching process is slow, requiring ten minutes for the first "bite," after which the rubber is dried rolled up with etching ink, with a hard, smooth roller, and powdered again with resin. This is repeated until the rubber has sufficient depth. The resist is cleaned off with acetone or alcohol and soda, which also cleans out the partly etched rubber between the lines.

Notes on Offset

Collotype

To those inquiring for a book on collotype, or "gelatin printing," as it is sometimes called, this department must state that it does not know of such a book. Each worker in this most beautiful of all photoplanographic meth-

ods keeps his operations secret. On pages 41 to 46, inclusive, of Horgan's "Halftone and Photomechanical Methods" will be found simple, practical directions for handling collotype. This book, published in 1913 by The Inland Printer Company, is exceedingly rare now, but may be found in libraries.

Aquatone and Relief Printing Compared

The Mergenthaler company, in its *Linotype Magazine* for February, 1928, has done a distinct service by printing twelve pages typographically and twelve pages by aquatone. As far as the type is concerned no difference will be found. The aquatone illustrations show this method at its best for the reason that they are done in two printings and could only be compared with duograph halftones typographically printed, which unfortunately were not used for comparison's sake.

Pantone Printing in Color

Pantone planographic printing has been used for color printing in England, as shown by an exhibit received. It shows a set of 150-screen halftones printed in three colors and black on antique or rough-surfaced paper. The register is perfect and the result is not distinguishable from good offset work.

Five Methods of Photoplanography

The writer was invited to Rochester, New York, to address the Litho Foremen's Club of that city. It was indeed gratifying to notice the intense interest with which the foremen listened to the information given them and the way they lingered after the talk to examine the exhibits of the five kinds of photoplanography employed today, each one of them requiring a special method. These five methods are: (1) *Photolithography*—the photoprinting of an image on lithographic stone, either by sensitizing the stone or by photolithographic transfer; (2) *Collotype*—photoprinting an image on gelatin, the latter supported by glass, metal, or celluloid; (3) *Photoplanography*—photoprinting on grained metal, for direct printing, or by offset; (4) *Aquatone* (patented)—photoprinting on a sensitized glue surface with a 200-line screen, and printing from it by the offset method; (5) *Pantone* (patented)—the newest method of planographic printing. A chromium-plated mirrorlike metal is used, and mercury takes the place of water as an ink repellent. It should be added that very little lithographic stone is used in printing today; photoplanography is replacing photolithography.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled, and marked "For Criticism." Replies can not be made by mail.

BRAY & BERAN, San Francisco.—All the business cards you submit are set in unusual type faces and are quite distinctive; in fact, they stand out from the general run of business cards and have considerable class. Four of them are reproduced in this issue.

DRUMMER PRINTING COMPANY, Chattanooga.—Your work is below average. The type faces are unpleasing, as are also the ornaments which you employ to excess. Almost everything possible was done to subordinate the message in the blotter, "Every Man." Border units spaced half an inch apart, each a source of attraction, are very distracting. We see no merit in the initial made up with rules and tiny illustrations of dogs; underlining the remainder of the first two words the initial begins is also irritating, as well as unpleasing. The decoration wastes space that would have provided for a larger size of type and adequate leading. In the use of ornaments and curved rules around the words "Artistic Printing" your business card is an 1885 model. We suggest that you lay in a series of up-to-date type of pleasing, standard form, and throw most of the ornaments in the "hell box." You will then do far better work, provided, of course, that you adapt your ideas from good printing found in THE INLAND PRINTER and elsewhere, and not from the bad work you come across day by day.

THE ALTMAN PRINTING COMPANY, Anderson, South Carolina.—Your blotter house-organ is very satisfactory as advertising. Although it is not objectionably bad, the typography is not at all high grade. The heading is decidedly crowded; in consequence of that your name and business do not stand out. Century Bold is not a pleasing type, and we not only suggest that you avoid crowding but that you try another style of type. Century is a poor display face.

BOTZ PRINTING & STATIONERY COMPANY, Sedalia, Missouri.—The "Mayflower Log" is excellent in every respect, the text pages being particularly attractive. Headings are interesting and unusual, and with good makeup and excellent presswork the issue compares very favorably with the better grade of magazines and department store publications.

MODEL PRINTING COMPANY, Washington.—The booklet, "Modern Sanitation," is unusually fine; the cover in red and gold on black stock is impressive and rich looking. We consider the colors on the inside rather too strong, but inasmuch as these are necessary to properly carry out the parrot idea, an illustration of which, in block

What
really makes
Milwaukee
Famous

Interesting though simple lettering makes the booklet from which this cover is reproduced stand out from the crowd.

color effect, appears in the upper outside corner of the page, we presume it must be excused. The bad effect of the strong color would be partly eliminated if the text forms were printed in black instead of brown; that would cause the

red and green to be less dominating and make the color effect a little cooler in general. Of course, the logotypes used in advertising the various items are not attractive. In single advertisements they are undoubtedly impressive, but to find one after another throughout a book is a different matter. The bottom margin is entirely too narrow.

SPENCER PRINTING COMPANY, Kansas City, Missouri.—"The Story of Service" is an excellent brochure. The cover is interesting and impressive, yet pleasing and dignified as befits the nature of the work. Best of all, however, is the presswork. We have seldom seen large half-tones so beautifully printed on dull-coated stock. Garmond is one of the best type faces, too; in fact, it is only in rather minor details that the work falls short of being altogether pleasing. We refer to the exceptionally wide spacing between words of text, particularly noticeable on page 5. As only one or two words are divided, we presume you spaced so excessively between words to avoid hyphens. However, you accepted the greater of the two evils. We also note that you placed additional space between all sentences, whereas the present practice is to use no more than an en quad; indeed, many typographers use the same spacing between sentences as between other words, that is, three or four em spaces. The period provides the only increase. Word spacing is also too wide in the running head. To overcome this it would be better to have the lettering larger than to space more widely between letters. The size of the page and character of the book justify the larger running head that we suggest.

GITHENS-SOHL CORPORATION, New York city.—Your untitled booklet, the cover of which is a Japanese paper of charming figures, in which blue and red dominate, is very impressive. The effect of value is heightened by tying with gold cord having tassels. The story on the inside is interesting and unusual, and leads up to your advertising message, which is effectively put over. The parts of the form printed in gold are composition embossed; the effect of this on the illustration appearing on the initial text page is unusually striking.

JOHN E. COBB, Milwaukee.—The specimens you submit, mostly letterheads, are consistent with the excellence of your past work. The heading for the Chromasine Company is unusually striking, particularly in view of the clever manner in which the effective monogram is worked in with the main display.

NORMAN A. HARRIS-Advertising

507 UNDERWOOD BUILDING
HEARNY 2311
SAN FRANCISCO-CALIFORNIA

LEE - L - LARIMER, ASSISTANT TO ADVERTISING DIRECTOR
ZELLERBACH PAPER COMPANY, DAVENPORT 4900, SAN FRANCISCO



Two informal business cards by Bray & Beran, San Francisco.



"A Bond Issue," house-organ of the F. W. Bond Company, Chicago, is always uncommon and full of pep, as the cover reproduced above indicates.



House-organ cover by Times-Mirror Printing and Binding House, Los Angeles. Original in black and red-purple on deep brown hand-made quality stock.

ALEXANDER AIRCRAFT COMPANY, Denver, Colorado.—The several issues of *The Alexander Co-operator* are very good, covers being unusually striking and also decidedly appropriate for the house-organ of a manufacturer of aircraft. Printing on the covers is better than the drawings, which, on one or two issues, at least, scarcely seem professional. Pleasing colors and excellent presswork save the day. When using imitation typewriter type, as on page 5 of the April issue, a heavier face more nearly matching the tone of the type used for the regular text matter should be selected. Plain rules would be better than the sausage borders for the box heads; the headings over other articles, set in italic capitals, are not easily legible. We suggest upper and lower case of roman instead. Small groups like the one on the first page of the April issue should be placed somewhat above the center of the page. When placed at the exact center such groups appear below it. Although it is not at all de luxe, "Modern Flight" fills the bill quite well. The title page would be materially improved if there were fewer groups, also if there were more space between most of the lines. We also suggest that the group in which the name of the author appears be raised and combined with the present first and second parts to make one group. The "first edition" group should also be raised, with the two lower groups placed closer together. A spot of ornament could be inserted between the two parts then making up the page. The trademark appearing on the opposite side of this sheet, as well as the preface, is placed too low.

WILLIAM G. JOHNSTON COMPANY, Pittsburgh.—While all the

specimens in your latest consignment are excellent, we particularly admire the unusual menu and program for the bowling banquet of the William G. Johnston Company employees, executed in Bernhard Cursive. Caricatures of the league champions, made up from type ornaments, are amusing and skilfully worked up.

J. THURMAN DIGGS, Charlottesville, Virginia.—While the panel you made from five different borders is interesting, any type matter it might enclose would be so subdued it would not get attention. If it is your idea to employ this border on some job of printing, you are making a mistake. The arrangement would be satisfactory enough as a showing of the borders in a type catalog, the only place we can conceive of its being useful.

WOODWARD & TIERNAN PRINTING COMPANY, St. Louis.—We think we have seen all your specimen brochures executed in colors by offset, and on rough stock, but the most recent one,

featuring a painting of the Grand Canyon, by Thomas Moran, is, if anything, most handsome of all. It demonstrates better than words the ability of your artisans to execute the finest commissions. Under the title, "The Subtle Selling Force of Beauty," we are happy to find the text opening with the words, "Beauty pays, Beauty sells goods." Truer words could not be written, and you could have added "Beauty attracts." This is encouragement at a time when many of our printers and advertisers—by no means a majority, however—are going to the other extreme and getting attention with typography, illustration, and design that are anything but beautiful. Our own opinion is that work like "Artistry and Science" will get attention that can be held—the right kind—quicker than any modernistic, cubistic thing.

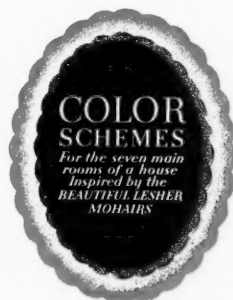
SIDNEY S. WHEELER, Boston.—We appreciate the typographical cover you submit for the August issue. Unfortunately we are not using such covers, or we might adapt your design. The scattered handling of the decoration, in fact of the design as a whole, weakens it. While there is no rule against placing the slogan at the top, it hardly seems consistent in that position, above the name of the magazine. Harmony of type and decoration, however, is very good and, although margins around the inside of the panel are too wide at the sides in relation to the top and bottom, the general layout is worthy of praise. The line giving the volume and number crowds the border too closely at the bottom.

HAIGH & HAIGH, Toledo.—The cover of your April house-organ, Haigh & Haigh, subtitled, "A Case of Good Printing," is quite

E·N·BENNETT·Representing American
Type
founders
Company

Complete Printing Office Equipment
500 Howard Street • Telephone Sutter 1950
San Francisco, California • John S. Pinney, Manager

Ingenious use of Civilité initials on business card by Bray & Beran, of San Francisco. Original in black, red, and blue, the initials being in the blue.



FABRICS
of lasting beauty

LESHER, WHITMAN & CO., INC.
881 Broadway, New York City

Price of this book is fifty cents.

The cover of the booklet from which this title page is reproduced is even more striking but cannot be satisfactorily reproduced. The item, a product of the Commanday-Roth Company, New York city, is excellent throughout.

pleasing and impressive. The title, printed from a reverse plate, is tipped on to the decorative paper of the cover, which is of rich design and effective coloring. The lettering is characterful and impressive, too. For purposes of advertising, at least, you are making good use of the name you inherited at birth, though the genuine Haigh & Haigh article is credited with being much stronger than the product, Edelweiss, which sold in the "case of good judgment."

COMMANDAY-ROTH COMPANY, New York city.—We can appreciate how the catalog, "Fabrics of Lasting Beauty," came to be pronounced "a tribute to the art of printing," by qualified critics. It is beautiful. The cover, in black, rose, and gold on white stock, giving the effect of white, gold, and black on rose-colored stock, is unusually striking. It reflects just enough of the modernistic to gain the advantages of the style without going so far as to be objectionable. The title page, herewith reproduced, is likewise very effective; in fact, everything about the booklet, including presswork on the illustrations in full color, is of the finest grade it is possible to produce.

FORREST J. CLARK, Atlanta, Georgia.—All five proof envelopes for the Ruralist Press are excellent and quite impressive. We like No. 1 best. It is quite colorful and interesting, yet clear and in good taste. In fact, if we could get a color separation where the deep green is printed over the orange panel we would reproduce the design. No. 4 in dark and light brown is also impressive, but not so pleasing as either No. 1 or No. 2. It is drawing too fine

a line, however, to make comparisons between items of so nearly uniform excellence. You are doing something well that most printers give no more than a lick and a promise. The appearance of the proof envelope, seen on the streets in the hands of errand boys, is important.

J. FRED CHRISTIAN, Durham, North Carolina.—Most of the specimens you submit, especially the letterheads, are of unusual typographical merit. There is a tendency, however, to employ ornamentation without purpose, as witness the undersealing of the Old English line, with an ornament below, on the Pope Furniture Company heading, and crowding between lines, particularly noticeable on the one for the Swift Motor Company. It is always a risk to print type matter over an illustration, as on the card for Beall, where the result is particularly bad.

MRS. A. M. SHELTON..Art Dealer

Telephone Graystone 2460
1322 Polk Street
San Francisco



Another Bray & Beran business card. Original in black and green on buff stock.

MEN

Let's Straighten Out this Wavy Line

"Abracadabra" plays no hand in advertising today. Modern advertising is a practical force, with as definite a job as accountancy or law. Its work is to tell the story of the goods you sell to the people who have a real need—dormant or active—for those goods. Advertising will not and cannot force the public to open its purse for a poor product. It can and does lift a good product from the dead level of competition and place it upon the peaks of prosperity. There is a saying: "The great are great only because the rest of us are on our knees." Then let those who offer a good service, or who sell a good product, spring from the dead level of competition by seizing the staff of advertising—as planned and executed by specialists—and rise to dominance in their markets now.

THE REIN CO.

FAIRFAX 6345 ADVERTISING HOUSTON, TEXAS

The Rein Company is a complete advertising agency including even mechanical facilities for the reproduction and distribution of direct advertising

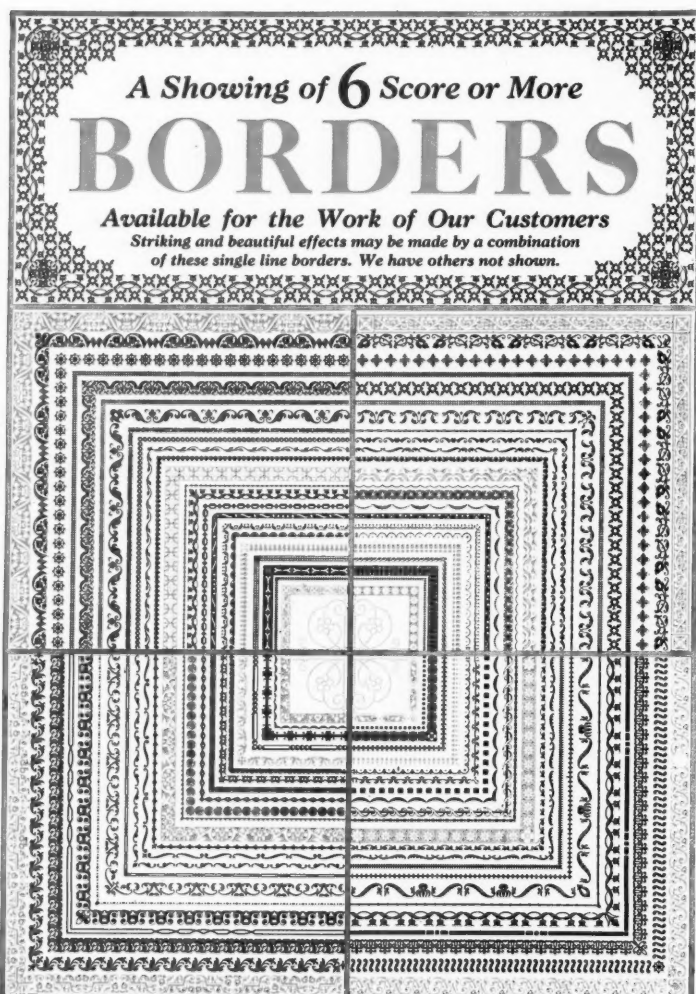
Striking cover advertisement from house-organ, "Reinproof," of The Rein Company, Houston, Texas. This company has become known throughout the world for the unusual distinction characteristic of everything it does.

Here, again, we find ornaments and rules combined and used as underseals, that is, in two of the side groups. They detract materially from the important features of the design and do not appear to be essential parts of it. Nothing should be incorporated in a design that does not contribute something of merit in beauty, effectiveness, or interest. The only thing it could be claimed these ornaments supply is decoration *per se*, and since decoration implies beautifying, these certainly do not qualify because their use is so overdone. The panel above and around the line of italic on the blotter for the South Side Barber Shop is similarly objectionable. However, if the four ornaments between the rules were eliminated and the cursive decorations were raised and made a part of the lower rule, the effect would not be objectionable. The panel in

this case serves, in a way, to form the design, helping to bring the type group more nearly in accord with the proportions of the stock size. Your best item is the Christian & King label, although the letterhead for E. A. Hughes is unusual and rather ingenious. We consider, however, that you have taken entirely too much liberty in making the item "Loans Negotiated" more prominent than "Real Estate," which is more important.

H. C. RICE, Wollaston, Massachusetts.—The small certificate in Spanish, engraved on copper after your design by the Algonquin Engraving Company, is a good example of this work.

GEORGE PUTNAM SCHOOL, Roxbury, Massachusetts.—Best among the specimens you submit is "An



Ingenious arrangement of borders on folder by Robert A. Williams, Incorporated, Evansville, Indiana. In the original, which is 12½ by 18 inches, and printed in deep green and dark red, the upper border panel is also done in two colors.

American Gives Thanks," which is nicely made up. The border is attractive and the type legible and pleasing; in fact, our only objection is that the Old English is not of pleasing design or harmonious for use as an initial. When Old English letters are used for initials they should be relatively larger than roman letters so employed. Alignment is also bad; in fact, the initial does not line up across the top, as it should, with the first line alongside, or at the bottom with the bottom of the second line. A plain roman initial would have been much more satisfactory. Bad alignment also characterizes the initial in the advertisement, "The Utility of a Smile," in which the rules and ornaments are not pleasing. The color effect is quite too warm in tone. We regret the design for the cover of the Roosevelt Review is too shallow in relation to the paper page. While the drawing is amateurish, the idea and general handling as a design are very satisfactory. The name of the publication, however, is too small in relation to the other features which overshadow it. Inside pages are satisfactory, if not high grade. The initials are too nearly square, for one thing, and the masthead would be improved if the name were full width of the type page, also if the lines in italics underneath were shorter. The name line should be longer than the lines of italics in this group. A legible type is used

for the text, but although good on the whole, word spacing is too wide in places. To start a paragraph on the last line of a page is very bad. The most attractive item is the program of the Boston Shop Teachers' Association banquet; the title page is quite handsome.



We'll say it's modernistic. The original of this (readers will please supply their own adjectives) blotter is in black, light gray-olive, and red. The main line is printed over a band of red, which is also used for the triangular space fillers and the one word "by." You can easily guess the rest. By Wendell W. Fish, Los Angeles.

JOHNSTON PRINTING & ADVERTISING COMPANY, Dallas.—Your latest package contains unusually interesting, attractive, and impressive examples of typography, most interesting of which, perhaps, is the cover of the Jesse Holman Jones dinner booklet. Layout and typography on the inside pages are consistent with the excellence of the cover. In fact, the only feature that does not please is the presswork on the girls' school booklet; it is quite heavy on the title page and equally too light on some others.

HIBBERD PRINTING COMPANY, South Bend, Indiana.—While your calendar for May is well arranged and the interesting silhouette pictures are effectively placed, the general appearance is bad because of the decided lack of harmony between the imitation engraved face in which the poem is set and the heavy Cooper Black of the calendar. It would be difficult to find two styles of type having less in common.

FREEMONT PRINTING COMPANY, Freeport, Illinois.—The front of your folder, "As Ye Sow," is unusually effective, partly as a result of the Sunburst effect stock, which adds much to the appearance of the page. Because of the pronounced figure of the stock, however, the act of reading the text on the inside is made irritating. This would not be so noticeable if the type were a somewhat plainer style than Pencraft, which is "fussy" and rather hard to read under the best conditions.

O. H. FREWIN, Middelburg, Transvaal.—In a general way, "Pretoria" is a mighty fine brochure. The cover, on which the single hand-lettered word, "Pretoria," is printed in red and outlined in black, is unusually effective on the rather dark brown stock, featured by a pleasing embossed figure. Presswork on the illustrations is high grade. On the other hand, and although ingenious, the title page is too ornate; the decoration decidedly subordinates the type matter. We do not like the handling of the initials in the captions under the cuts. There is so little copy, furthermore, that initials seem out of place and improper. When initials hang into the margin as in this case, with lines only alongside and none underneath, the appearance is invariably bad. The cover of the Middelburg booklet is not as attractive as the one on Pretoria, largely because the lettered title is shaded in addition to being outlined, a combination that creates a confused appearance in the main line. Harmony is not good between the lettered line and the type used in connection. Presswork is not so satisfactory as on "Pretoria," and, as in that book, we find initials used with no supporting type underneath. In some cases the initials are properly set in with the type, but with marginal spaces that are usually too wide and irregular. Captions under cuts are set in a condensed face, whereas the text is in a somewhat extended style. The effect is unpleasant, especially with the pages so crowded.

GULFPORT PRINTING COMPANY, Gulfport, Mississippi.—Your ingenious mailing folder, with a cut-off corner, and on which a cut of three playing cards, a seven, an eight, and a nine, is used instead of figures for your telephone number, is clever in conception as well as layout. The use of a real card, an eight-spot, tipped onto the main spread of the folder in connection with the lines "At eight o'clock in the morning we can start your job," is very effective.

We regret, however, that the typography is not consistent with the cleverness of the idea itself. The main typographical section is entirely too crowded, while the underscored headings set in italic capitals create an effect that is quite uninviting. If the text and display had been set in larger type, taking up more space, which is available above, or if there were less copy and more white space between lines, at least between sections, the item would be of outstanding excellence.

PERRY HIGH SCHOOL PRESS, Pittsburgh.—Too much ornamentation spoils some specimens that would otherwise be very good. Although, in addition, type faces that do not harmonize are combined sometimes, layout and composition are very satisfactory. The card, "The Silver Lining," would be much better if the three ornaments used to fill out the inner panel had been eliminated and if the heading were set in larger type, and in two lines. As set, the heading is no larger than the text; its position is all that gives it the effect of a heading. The acorn ornament used between heading and text is entirely too weak in relation to the size of the type and the amount of space—in which it seems lost—and the border is much too intricate. The ornaments at the ends of the word "Road," on "The House by the Side of the Road," are unsatisfactory and make the title irritating. While it is rather extravagant, no serious objection can be found with the border, as there is considerable white space inside. In connection with italic for the text, the first word of which is completed in capitals, the Old English initial represents a total lack of harmony. Geometric squares between sentences—often, as a matter of fact, between words of the same sentence where no point of punctuation would otherwise occur—are confusing and unpleasant. Spacing around the initial on the card, "Little Things," is altogether too wide and irregular; furthermore, the lines of italic under the head are too closely spaced. The folder, "When Nature Wants a Man," would be much better if the ornaments above the name of the author, which conflict with the band across the top, were eliminated. Further improvement would result if a good roman were used instead of the Old English. Such a large initial should not be used at the opening of a poem. There are wide gaps of white space at the sides, and the initial crowds the first line below entirely too closely. The title on the spread is quite too far from the poem itself. Whenever type is to be printed in a light-colored ink, as on "Some Leading Facts," it should be correspondingly bolder to compensate for the weakness of the color. In the completed item one color should not have the effect of standing a greater distance from the eye than the other. The weaker one will unless it is applied on broader surfaces. Another point, it is undesirable to have both border and heading in color without intervening items in black. The design is unbalanced and the distribution of color bad.

Lessons in Printing

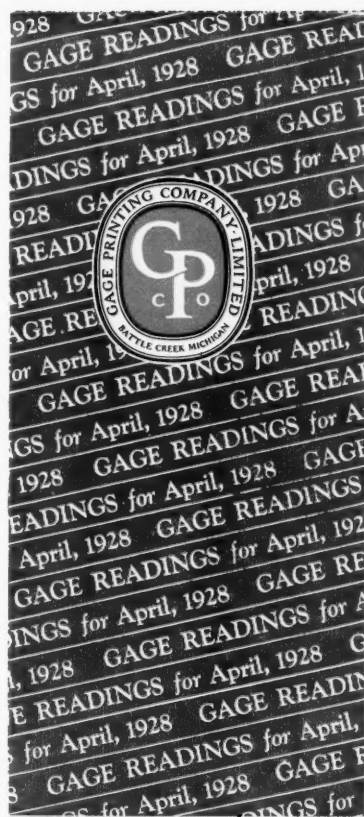


Small Engraving Typographical Union

Bureau of Education
INTERNATIONAL
TYPOGRAPHICAL UNION
Meridian at Twenty-eighth
INDIANAPOLIS

Nicolas Cochon looks pretty well on this booklet cover of the I. T. U. Original in black and blue on white paper.

MOREAU & ROSE COMPANY, Chicago.—"From Cover to Cover" is an unusually interesting book. The title is printed in gold and embossed on an attractively figured cover stock, and is quite handsome. It is, however, one of those beautiful things, the charm of which the camera cannot catch, so we cannot show it to our readers. The content is unusually interesting and effective as advertising. An illustration of some member of your organization at work is shown on each left-hand page, with related text on the facing right-hand page. In other words, your composition is featured with an illustration of "Char-



An idea for a cover that is unusually effective. Original in blue, black, and red. By Gage Printing Company, Battle Creek.

ley, the Comp., capable and particular to the nth degree, and your careful lookup by the text and picture relating to the work of Larry. Copy and pictures combine to carry the customer through the shop along with his job, and give the impression that painstaking care and skill are in evidence all the way through.

THE HOLLENBECK PRESS, Indianapolis.—The portfolio of the Beveridge Paper Company's cover samples is one of the handiest we have seen and substantiates the belief we have long had that no plant in the United States does a higher grade of work than Hollenbeck. The papers in the embossed duotone color effect are unusually attractive and the designs are decidedly outstanding. Embossing the designs plays a big part in the work. We regret colors of stocks and the manner in which the designs are executed make satisfactory reproduction out of the question.

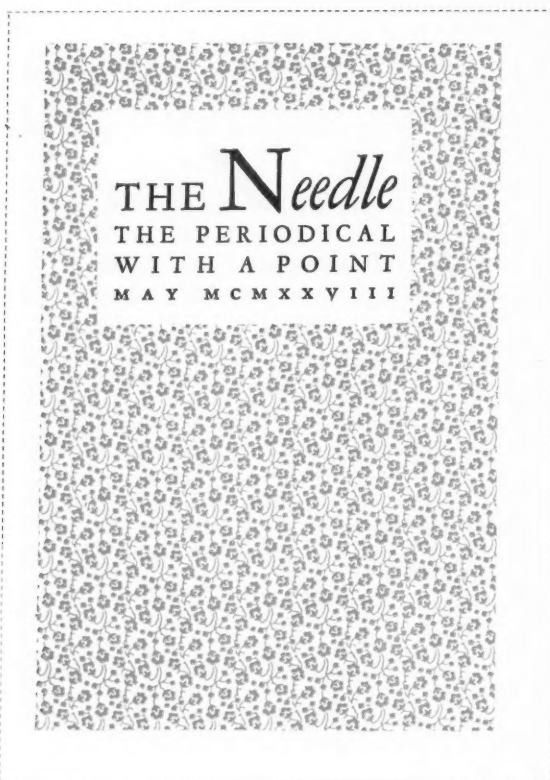
LESTER M. EVERETT, Houston, Texas.—"The Order Book" is very satisfactory. You suggest there should be more copy to fill out, whereas the only place where this seems necessary is the front page, under the heading of which a floral ornament that does not harmonize with the heading was introduced. If you had figured the amount of copy, you would probably have seen it was short for the size of type, and thought of placing a panel around the item, "Prosperity Without Profit." This panel, of course, should not include the masthead. You could have made a more attractive page and would not have had to spread the matter out as you did or use the ornament. The excessive spacing between lines and words, particularly the latter, which is altogether out of reason, would thereby be obviated. Although the heading on page 2 could well have been somewhat larger and more prominent, other pages are satisfactory for an item of this kind.

C. J. FEKEL, Brooklyn, New York.—Whiting out on the title page, "The Harp of God," is unbalanced; the top and bottom are rather

★
**Distinctive Looking
Advertising is made by
Distinctive Type Faces ♦♦
The Latest Warwick Type
Faces are not only Distinc-
tive . . . They're exclusive!**

WARWICK TYPOGRAPHERS
617 N. 5th Street ★ Central 9210

Another home run by the Warwick Typographers, St. Louis.



"Red and yellow, catch a fellow," so the old saw goes, but we've a hunch the red border and yellow stock on this cover of Young & McCallister's house-organ will catch the attention of readers, too.

The St. Paul Club of Printing House Craftsmen

Share Your  Knowledge

Mr. Barclay Cochran
Art Director for Buckbee Mears Co.
 will speak on
Design as it Applies to Printing

Tuesday May 8, at 6:30 p. m.
Carling's Cafeteria

No matter how well a Craftsman does his work, he always wants to improve. Here is a chance to learn more about planning of Books, Booklets, Catalogs, Circulars, etc., to make them please the eye and get results. Also a chance to learn more about engravings. Enjoy a good dinner, good fellowship and an instructive talk—come and share it.

Mail your reservation now.

"Bread and Butter" typography, charming to look at and a pleasure to read. Old English makes a good contrast with Caslon, as this folder by Frank M. Kofron, St. Paul, demonstrates.

crowded and lines are long, whereas there is a wide space between in which the lines are unusually short with an excess of white space. Lines are also crowded, and the subtitle is too far from the main title. A regrouping of the lines and a change in some so they would be longer is essential to make the distribution of white space pleasing. Another point, the main line in color is so close to the border in the same color that the effect is rather too colorful on the whole for a job of this kind. The thin rule in black scarcely keeps the items in color apart. Lines and groups which are closely related in sense are not closely related in the arrangement, as witness the separation of the line "Author of" and the names of the books referred to, which are listed below.

YOUNG & MCCALLISTER, Los Angeles.—The three house-organs, *Riverside Plastics Progress*, *The Bergomaster*, and *The Office*, are excellent. The first has an unusually effective cover, featured by a reverse etching, and which gives the impression of lettering in green on black stock. Presswork is remarkably fine.


FRANK M. KOFRON, St. Paul.—Your announcement for Barclay Cochran meeting of the local club of Printing House Craftsmen is unusually effective, and demonstrates the strong emphasis with harmony that may be had from the combination of Caslon Old Face with a good Old English letter. As the reproduction indicates, it is clean cut, dignified, sensible, and decidedly effective.

ALLAHABAD LAW JOURNAL PRESS, Allahabad, India.—Although the top is quite crowded, the main section of the stock certificate is satisfactory. Lines are also crowded on the stub, which is set in larger type than necessary. In other words, the heading on the stub scarcely seems to be one, due to lack of contrast in size. Spacing is also rather uneven between words.

JOE ELVIN, London, England.—Your letter-head in yellow and brown is quite effective, largely as a result of printing the type of the main group over the diamond-shaped tint block in the light color, likewise used for a band

across the top. If the panel were just a trifle larger so there would be more margin between its edges and the type, the effect would be improved. The heading for the London Society of Compositors is not nearly so good, largely because there are too many lines of too nearly the same size; there is, therefore, no interest or variety. The design is scattered and takes up too much space, largely, however, because it is set lower than it should be. Printing the form altogether in red is all right if you like it, but we do not. As a rule, one should not print an entire job, at least, one like this, in red or any warm color. Your package label is effective in general layout, although a plain, parallel rule would be better than the gray tone for the center panel. Another weak point is spacing, which is too wide between words in the main line; the group of italic at the left is also rather too widely spaced. You will note that some of the lines seem to be spaced farther apart than

others because they are shorter and also because they have fewer ascending and descending characters. When this condition arises, one cannot place an arbitrary amount of space between all lines, but must alter it to give the effect of even spacing. It is just one of many optical illusions the printer must contend with. One must put more space above a line having an excessive number of ascenders than between a line with an average number. The book-mark, "Character," is interesting in general, but, since there is space to spare, we suggest a somewhat more open type face; the Cheltenham Old Style is quite thin and rather hard to read in the small size used. Spacing between words is irregular; in fact, some of the lines show at least an em between words, while preceding and succeeding lines may be spaced close. This is very bad. "Rough Proof" is interesting as to layout, but would be much more satisfactory if the text matter were set in roman instead of italic. The



WM. F. FELL CO. PRINTERS
 1315-1325 CHERRY STREET
 PHILADELPHIA, PA.

The service printed herein means:
 Right Relief, Right Knowledge, Right
 Conduct, symbolizing Fell Service
 and guaranteeing honest fulfillment
 of printing specifications. It secures
 absolute satisfaction to the buyer

Close, personal attention to every phase of a printed job, down to the smallest detail, is an invariable feature of Fell Service.

A good copy theme in an effective though dignified layout by one of America's premier printers, the well-known William F. Fell Company, Philadelphia.

two larger italic lines, a subhead, could be left in italic, but they need another lead between. Here, again, spacing between words is bad; there are pronounced rivers of white running through the paragraphs.

RAY WARDELL, New York city.—Not because we like it, but because it represents a style much practiced at the present time, we are reproducing your letterhead, which is in the extreme modernistic manner. No style of design or art, however, that subordinates the message—the purpose—is good, even though it may forcefully (or forcibly) attract immediate attention. Type and design are means to an end, not the end. Those readers who like the style will get a kick from viewing your work, possibly an idea for some extravagance of their own. The others can leave it alone.

SAM COSTELLO, Philadelphia.—The two pages for the F. A. Davis Company, set in Nubian and Ben Franklin type, are spotty and disagreeable. One cannot give undivided attention to the type matter because of the obstreperousness of the ornamental details; they submerge the message completely. Furthermore, the border has nothing to commend it; it is ugly, and the colors in which it and the whole form are printed are decidedly displeasing. The deep purple on the salmon-hued stock is dead because of lack of contrast with the stock, which kills it. This purple hue shows fairly well in the border, however, because it is outlined with green. The ornamental brackets and diamond-shaped dashes, also periods and hyphens used as decorators, all printed in the purple, are very distracting. The rule arrangement, a sort of letter "T" supporting the lines, "A book for all mothers," is decidedly bad. In fact, the set-up suggests that the object was not to invite reading but to discourage it. A thing of this kind will get attention, of course, but, it is pertinent to ask, what kind of attention? Attention isn't worth anything unless it influences reading the message. The present craze in certain quarters, limited, of course, for ridiculous typography and decoration will run its course. When its weakness becomes known—and signs to that effect are increasing—we will go back to saner styles of type and layout. The final test of good typography is readability. The sole object of typography is to bear messages; they must be easily and quickly comprehensible or there is no excuse for them.

B. F. REUTHER, Fredonia, New York.—Your hanger, "Say It With Good Printing," printed in white on deep mouse-colored stock and composition embossed, is unusually effective. Workmanship is excellent in every particular. Your envelope corner card is likewise meritorious.

C. F. HELLER BINDERY, Reading, Pennsylvania.—Your monthly bulletin, the first page of which is featured by a halftone illustration of the Metropolitan Edison Company building, is attractive. If the title on the right of this cut were lowered a little, so it would not be close to the masthead, the effect would be better. While the hand-lettered name panel is not a thing of beauty, it is interesting and effective, and, we believe, thoroughly satisfactory. The two inside pages, showing office desks, are unusually good, as is also the last page. Presswork is of the best grade in all respects.

GEORGE E. ADAMS, San Francisco.—When it comes to taste and skill in using type, you "have it on" a great many compositors who have

Title page of perhaps the handsomest edition ever issued of this invariably attractive publication. One side of the sheet was printed by the aquatone process; the other is letterpress.

The type is the new and handsome Granjon.

worked at the case for years. The business card for the Graphic Studios, in which the border is ingeniously made up of brackets, is unusually effective; in fact, the only thing we do not like about it, and this is not serious, is the fact that the lines of the center group are rather too closely spaced and the brackets alongside the lines, "Advertising Typographers," are placed too close to the type. We can understand why

you do such good work after just a year's experience, but it is unusual these days to hear of a fellow who stays at the shop Saturday afternoons to practice composition.

DEMOCRAT PUBLISHING COMPANY, Arcadia, Louisiana.—You did a fine job on the Bienville road bonds; in fact, we are surprised to witness such excellent presswork and composition, considering the average character of the work which, as a rule, comes from towns the size of yours.

HENRY O. SHEPARD COMPANY, Chicago.—The brochure, the "Home Decorations," executed for the Eagle-Picher Lead Company, is representative of the highest grade work in every particular. Page layout and typography in Caslon are beautiful, also inviting and easy to read. In fact, the book reflects the taste one should expect in a book pertaining to interior decoration. A number of the illustrations are in process colors and are faultlessly printed. Much credit, of course, is due the Maurice H. Needham Company, the agency which prepared the copy and layouts, but the item could easily have been spoiled had it not been handled to the point of perfection. The interesting initial page of the text is



Quite a contrast with the title page shown above, don't you think? Wardell doesn't claim to have introduced modernism into America, but he sure swings a deft right when executing it.

CHOOSING THE COLOR SCHEME FOR YOUR

Home Decoration



WITH A WORD ABOUT CHOOSING THE RIGHT PAINT & A GOOD PAINTER

Introduction

IN THIS booklet we have attempted to set down certain suggestions and information that will be useful to home-owners in planning the decoration of their homes. We are living today in an age of color, and certainly in the field of home decoration color is being more freely and vividly expressed than ever before. It is our belief that people will always want the newer styles of decoration as they are evolved; but that they will also, and increasingly, want those new designs in forms that are livable, not so extreme as to become tiring.

We have included, as the illustrations in color shown in this booklet, a few of the new plastic finishes of great beauty recently developed by our decorators in their research work. These have been treated in detail in another booklet, but it is well to mention them here before entering into a discussion of the choice of color schemes in modern decoration.

3

Initial text page of handsome brochure produced for the Eagle-Picher Lead Company by The Henry O. Shepard Company, Chicago.

reproduced directly above. *The Painters' Eagle*, house-organ of the same company, is also representative of the highest grade work, both editorially and in typography and printing. The cover, featured by a silhouette effect illustration of a building, on which the words, "Paint With Eagle White Lead," as from an electric sign, with an illustration of a can of white lead and two large brushes in the foreground, is very effective. The name of the publication is made the minor detail in this design, but rather than weakening the effect, we consider it strengthens it, being so decidedly unusual.

WILLIAM H. PRICE, San Francisco.—Your three business cards, one of which is reproduced, are unusual in arrangement and also quite effective. Colors are quite satisfactory and are used to good effect.

R. R. SMITH, Philadelphia.—Your postcard announcement, "Gift Suggestions," the illustration on which was developed from an old French etching, is decidedly effective, as is also the booklet on children's shoes. The cover design is very striking, also unusually interesting, and particularly appropriate. Distinction is given the typography by the use of the interesting Nicolas Cochin face. Presswork and color use are high grade in all respects.

INTERSTATE PRINTING CORPORATION, Plainfield, New Jersey.—Layout and typography on the folder, "Time Is the Stuff That Life Is Made Of," are decidedly effective. Our only criticism applies to the second color; although the effect of the colors is harmonious, the purple is too weak for printing on the dark green stock.

IRVING L. SINGER COMPANY, Oakland, California.—In layout, particularly, your blotter, "Fore! Put Your Message Over the Waste Bas-

ket Hazard," is effective. The illustration of a golf player driving the pellet to the desk of a prospect, shown at the extreme right, over the waste basket hazard, which appears across the type, is very good. The type below is crowded and we suggest placing the signature a non-pareil lower and eliminating the dash in red to permit of more space between the lines of the text, also below the heading and above the signature. The band of border across the bottom, printed in orange, balances the illustration nicely.

LINCOLN WAY PRINTING HOUSE, Chambersburg, Pennsylvania.—All of the blotters are striking in layout and set in good type faces. We do not consider the band of ornament used across the top and bottom of the text group on one of them helps, and also believe you will agree that the rules at the end of the name of the proprietor detract rather than attract. The line, the heading, "In the Good Old Summer Time," looks to be somewhat above the center of the panel in which it appears. This is because there are more ascending than descending characters in the line. Ordinary lower-case letters are centered, so it's another case of an optical illusion which must be overcome here by lowering the line to make it appear to be centered,



Shattock & McKay Co.
426 South Clinton Street :: Chicago

A note of modernism in this house-organ cover of Shattock & McKay Company, Chicago.

BILL PRICE

Telephone
Fillmore
5856

Graphic Artisan with
Hartley Everett Jackson
500 Howard Street
Sutter 5995

Effective use of initial on business card by Bill, himself, of San Francisco.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope.

Gold Ink on Ribbons

I was asked to do a little gold ink job on several pieces of ribbon. It has been a problem to me to make the gold ink stick fast to the ribbons and show up bright. Will you please tell me how I can do this job successfully on a three-roller Gordon press? Enclosed is a sample of one of the ribbons which failed to receive the gold ink.

Use a hard packing, moderate impression, and good rollers. Print the form first in gold ink base or size. After the base is well set mix the gold ink fairly stiff, run at about 1,200 an hour, and you should get a fairly good print, which after drying twenty-four hours should hold to the ribbon.

Printing on Dull-Coated Book

We are running an annual on dull-coated book as enclosed and are short on time for delivery, but find that the enamel is improperly sized and lumpy, and after a couple of impressions the plate looks muddy and loses its snap. We wrote our inkmaker and sent him samples of the stock, with the request that he mix up ink to fit and actually try it out before sending it. He sent the ink but evidently did not try it out, as it is just as bad as the first ink. We are lifting the form and will wait several days before trying it again. We have again written the ink manufacturer to snap out of it and actually try out the stock, but are writing you to see if you can advise something to add to the ink to help out. The job is being run on a cylinder job press with hard packing and at a speed of about 2,500. The reason we know it is the paper is that we get very good results on 100-pound white enamel book, but have to put so much ink on to get a really black cut on the dull coated, and it gets steadily worse the more we run on this job.

Pressrooms which print heavy plate forms on dull-coated book mount the plates on metal blocks and employ a stronger overlay than for enameled book papers. Mechanical chalk relief overlays are helpful and economical. Don't blame the paper or the ink. It is a more thorough and stronger make-ready that is needed. You will need, of course, a soft, flowing halftone black ink that will roll off the ink knife at 70 degrees. When printed on dull coated the form must be washed out oftener than with enameled book.

Enameled book is the most favorable surface for halftone printing. Every other paper, including dull coated, is inferior to it in this respect. You cannot expect overlays which will print a form on enameled book to an-

swer for the same form on dull-coated book any more than they would for this form on offset book or other paper without enameled surface.

Cover White

Would like to have you mail me the address of the inkmaker who makes that good showcard white that you mentioned in last month's issue. We use the white on black cardboard to make reverse plates. Have been using mixing white, and the only way we could work it was to let one impression dry and then give it another.

When using this very stiff and dense cover white you should run the press slowly, and the composition form rollers must be in the best condition. This applies to all dense, stiff inks. This cover white is often used as a ground or priming color, which means it is made to dry slowly. If you do not use it as a base on which to print other colors it will be necessary to so inform the inkmaker so that he can send you the ink made up to dry quickly. Otherwise add paste drier yourself.

Gumming One End of Slips

We have occasion to gum the side end of slips like enclosed—a great many of them. We are doing it now with a brush and paste, but it is not satisfactory. I wish you would see what you can do to help me out in this.

For this work brown flake dextrin is best. Dissolve the dextrin in hot water and brush on cold. The sheets are to be fanned out shingle-wise before brushing. Dextrin-gummed slips may be used a long while after the gumming has been done, which is the result that you desire.

Estimating Quantity of Ink Required

Please send a summary of your system of calculating the amount of ink required for any and all jobs of printing.

A pound (about a pint) of halftone ink will cover about 100,000 square inches solid. Type forms cover about one-sixth the area of a solid form of the same dimensions. But inks vary in specific gravity, and a pint of some inks weighs two pounds. The coverage of halftone ink on enamel-coated book, as given above, would be decreased on rough, absorptive stock.

As the basis of your calculations, take the coverage of halftone ink and be guided by the different specific gravity of another ink, the surface of the paper, and whether the form is all solid, all type, or a mixed form. The condition of the composition rollers has a bearing. Nearly new rollers require less ink to cover than old rollers and for ink economy on long runs on heavy forms the full complement of rollers should be used.

Poor Inking, Wrinkles, and Workups

The sample submitted was picked up at random from a ream, with no attempt to pick out an extra good or bad sheet. The job was run on a two-form roller press taking a sheet 25 by 38. The black ink used was some ordinary book black, and the red was a heavy ink recommended by the ink firm as the very thing for enamel paper, but which I found was too heavy and was compelled to reduce. Most of the type is about four years old, and a lot of makeready was required to bring it up to look anywhere near as good as the new type used, which had just been received. The cuts marked "X" were electros and the rest new, but not of the finest screen.

Another thing—some of the sheets buckled at the bottom at the spot marked "O" and broke into wrinkles. Some sheets went right on without breaking (I should say about 80 per cent) and the balance broke. The stock was fed at a slow speed of about 800 to 1,000 an hour and it was put on the feedboard in small quantities of about a couple of hundred sheets and fed flat as could be, the stock being put to the rear of the feedboard and fed accurately and flat. Some broke worse than the sample submitted, and had several wrinkles in them. The condition of the atmosphere was a trifle damp, thus causing us to have to slip-sheet the red form. Thus you have the exact conditions under which this job was run and I want your opinion on it. Also, what causes slugs to rise in page forms as per sample? Is it because of poor justification, or some other reason?

There is no satisfactory substitute for halftone inks when printing on enamel-coated book. More impression on the solids would have made an improvement. With a panel form a very careful makeready is necessary to avoid wrinkles. The units of the form must be level and type high. The center bands should be closer to the draw-sheet than the end ones. Slugs often rise because of poor justification. The test is to lock up the form, place a quoin key under a corner of the chase, and sound the suspected loose spots with reglet. Too tight, springy lockup, preventing the form from sitting firm

on the bed, also causes workups. An overpacked cylinder aggravates the trouble. A press out of level may cause workups. On some presses shimming-up of the supports under the bed will help to overcome workups if the other causes are absent.

Bronze Powder Does Not Stick to Size

Enclosed please find a sheet printed with a gold size and bronzed on a bronzing machine. I may add that this bronzing machine is connected to the cylinder press with a conveyor. Sometimes the size is a little tacky for coated paper, and we reduce it with gold ink enamel varnish. Whether we reduce the size or not, we have trouble with the bronze not holding to size. My opinion is that the size penetrates the paper, leaving nothing to hold the bronze. Do you think it will be necessary to apply a transparent varnish of some kind with a tint plate on such portions of the design as are to be printed with gold size and bronzed?

Size ground in too soft varnish naturally filters through the coating of the paper too fast to hold the bronze powder. The cheaper bronze powders are too greasy, and do not hold so well as the better grades. First have the inkmaker mix a size from sample of your paper furnished and you will probably get relief. If not, try a better bronze powder and study the results.

Process Ink Troubles

In running a four-color-process label job a while back considerable trouble was experienced with the ink. The superintendent had the yellow mixed to retard the drying about two weeks, so there would be no danger of it crystallizing before the job was completed. The pressman, not knowing this, also mixed enough compound in it to retard the drying about five or six days. When the yellow was run it caked on the plates and had to be washed off about every two hundred impressions. A reducing varnish, the only thing on hand, was mixed in it and helped some, but did not entirely eliminate the caking.

The red took fine over the yellow, but when the black was run it would not cover some spots in the solids properly, and the yellow would show through. Tried adding more impression in these places, but it did not help. The only way a satisfactory print could be had was by running the black through twice.

There was a solid green border around the label and the blue took fine on the yellow, making a pretty dark green. But after the sheets had been stacked for a while the blue would offset in spots on the sheets above, leaving the border a yellowish green in some places and dark green in others. Tried slip-sheeting and also piling in smaller lifts, but this did not help. The blue would offset on the slip sheets the same as the other paper. Also tried making both the black and blue inks a little stiffer.

What would seem to have been the trouble with the ink, and how could it have been remedied? Also, what do you think is the best thing to mix in yellow ink to retard the drying, and where can it be obtained?

Process yellow (to be run first) is composed of a mineral pigment or powder ground in linseed oil varnish, without added drier. The oil varnish will of itself dry slowly. The lead in the pigment accelerates the drying of the oil varnish. The oil varnish is so prepared, with regard to the lead, the temperature, the absorptive quality of coated paper, and average humidity,

as to set well in a few hours and dry over night. This yellow as a primer should take a good grip on the paper.

The process red is without any drying quality except that of the oil varnish which carries it. The red pigment is a non-drier and there is no added drier. The process blue contains a drying pigment but no added drier. It is calculated that the drying propensity of the process yellow and the process blue will more than offset the non-drying propensity of the process red and all three be in good shape to receive the process black, which alone contains added drier to facilitate delivery.

In the case now under discussion the excessive amount of retarder on a paraffin or petrolatum base made the yellow too greasy, so that it dried only partially and spotty, hence the subsequent trouble with the blue taking spotty and offsetting. The non-drying red could not take hold properly on the greasy yellow, and so it was difficult to get the black to take on the solids. When the yellow was seen to be caking, No. 3 varnish as stiffener with some added paste drier would have been a better remedy than reducing varnish. The best retarder for process yellow is the one recommended by the maker of the brand of process inks used, and the inkmaker should be informed as to paper to be used and the temperature.

Faulty Stripping

Can you tell us what ails this makeready or press? We have moved platen at all angles and ways. Some come out perfect and some are as the enclosed.

As some of the envelopes are printed O. K., it is apparent that the blur on the others is caused by inefficient stripping. Move the grippers so that each holds down an end of the envelope at impression and stretch rubber bands across from gripper to gripper, one below and one above impression. Place fenders close to tympan; feed envelopes bottom edge to lower gages.

Gum Printing

We understand there is a gum process for printing tin signs from rubber on the ordinary two-revolution press, which gives a lithographic effect. We would thank you to give us the names of one or two firms doing this class of work, so that we could get in touch with them.

Metal signs are made by printing from rubber casts onto the sheet metal with inks selected for long life under exposure. After the ink has dried the sheets are varnished with baking copal varnish and stoved at a temperature of 180 degrees Fahrenheit. Some of this work is done by offset lithography and then varnished and baked. Tin tobacco boxes, toothpaste tubes, etc., are decorated in this way.

Register on Thin Paper

Herewith enclosed you will find a sheet of thin paper approximately 31 by 42 inches in size, which must have, as you will see, a very close register. In order to handle this job in the quantities required it is necessary for us to run one color on each of two presses. When starting this job it was thought next to impossible to get a register by using two presses, or rather running one color on each press. After quite a little experimenting and adjusting we found that by putting the first color on one press and seeing to it that the press registered with itself, and doing the same thing with the second color, we are able to get a pretty good register; in fact, a good percentage of the output is really in perfect register.

Now for the question. There is enough of the output that is out of register, and we would like to know just what steps in the line of checking up for accuracy in the press we should take to get a good register throughout. The changes take place at intervals of approximately from twenty-five to thirty sheets, when three or four sheets will be out of register with apparently the same degree of accuracy in feeding.

The flat steel bar should be used for clamp and a sheet of strawboard placed on top of each lift when cutting this stock. The knife should be set for a clean cut at the bottom of the lift and be sharp, so that the edges of the sheets are not rounded. On a job like this, two colors on the face of the sheet, it is better to feed to the end guide at the feeder side with a draw instead of push feed. Thus the chances of the longer edge of the sheet going squarely against the two bottom guides are increased over the other method.

All the numerous cuts in the two forms must be level and type high, otherwise it is not possible to keep a smooth packing and the high spots will swing the sheet and spoil the register. Make the feeding adjustments after makeready. Check the action of grippers and guides while the assistant turns the press over by hand. The grippers should have uniform bite but not indent the packing and kick the sheet back. The drop guides must not drop too hard on the tongues, so that they spring back, nor stop too high, for then the sheet may slip under. Examine the action of gripper shaft, which must be free but not too loose, and test the tension of gripper spring. Set the sheet bands and brush carefully, and it may help to insert a long strip of thin cardboard between the bands and the drawsheet. Run the two presses at one and the same speed. Deliver the stock into wraps and keep covered over night and until ready to go onto the press with second color.

When you come to the cluster of sheets out of register, immediately put them through the second press again. If in register with first impression on second press it is feeding in register. Then put them through the first press, when you will be able to see whether the first press is at fault or whether the dimensions of the sheet have changed from atmospheric influence.

Penny Postals in Three Colors at \$14.00 a Thousand

Someone is selling government postcards printed on the reverse in a golden orange solid tint which entirely covers all but a quarter inch at the two narrow ends, and a two-color border at those ends in deep green and gold. How can this be done at a profit when the postcards cost \$10.00 a thousand?

The Heidelberg platen press is made to order for this stunt, as it feeds two postcards at each impression at a speed of 3,000 an hour, yielding 6,000 impressions an hour. Certain of the automatic card presses can do as well on light forms, but for this solid tint covering nearly all of the reverse side of the postcard a press with more iron and better inking facilities is required. It is the Heidelberg. For long runs on cards and envelopes this press is quite distinctly in a class by itself.

No Substitute for Toned Halftone Ink

We are sending you under separate cover photographs, plates, and printed proofs. This job was run on a two-roller pony press, size 25 by 38, and four pages were printed at a time. Care was taken to keep the temperature at 70 degrees, and the cuts were cleaned with phenoid and carefully wiped after each fifty sheets.

A sample of paper was sent to two different inkmakers and the job was run with one of these inks, the other ink being discarded after two attempts. The photoengraver was also furnished with a sample of the paper, and he tells us the plates are 133-line screen.

Please examine the evidence and tell us if the cause of the terribly flat prints is the fault of makeready, ink, cuts, or photos. Please note that a surplus of ink on the Debate Club makes it print reasonably bright, but more ink on the other three makes them muddy and worse than ever. New rollers were used throughout on this job and were seasoned in our pressroom for six weeks.

Nothing can take the place of a high-grade toned halftone ink at from \$1.25 a pound up when printing 133-screen halftones on an enamel coated paper. The ink used is of brownish cast. If you will use a black strongly toned with Prussian blue and reflex blue you will get the depth and luster required. There is no other way to avoid this effect of flatness.

Vibrator on Gordon Press, and Gloss Finish

My 12 by 18 new series Gordon has the saddles for the vibrator on the two upper rollers, which I use, especially for forms with halftones. So I am situated just like the man whose inquiry you answer in THE INLAND PRINTER for April. Do the type supply houses carry regular saddles for the attachment of a vibrator (with lateral motion) to this third roller? Or does this attachment have to be specially made for such a vibrator? I have never before heard of one or seen any advertised by the supply houses.

After printing a cover page for a booklet in colors, would you use a gloss or varnish, printed over the first impressions in perfect register, in order to get a better finish and color? The grade of cover to be used is morocco (rough finish).

There are vibrators to be had for the lower roller costing but a few dollars. Write your typefounder and also the

Miller Printing Machinery Company. Printing gloss paste over a cover ink in the manner you describe is one way to get a glossy finish. To get a good color as well as a glossy finish, mix a tint of the color (let's suppose it is red) with cover white to form a pink, and overprint with gloss cover red ink.

Rollers Affected by Humidity

What can be mixed into an ink that, after running about 2,000 impressions, begins to look mottled or fuzzy, especially on the solids, either black or colored such as brown, green, etc.? I had a long run on the cylinder press, and after running from two to three hours the ink would not lay right, seeming to be sticky on the press. I changed the form roller next to the cylinder and put in a hard roller. This would overcome the trouble for a while, say two more hours, and then it appeared the same way again. I changed another roller, and this also helped for a while.

Next morning when we would start up everything worked fine for about three hours, and then the trouble would start again. I tried mixing in some boiled oil to take away some of the tack, but this did not produce a marked improvement. Chalk overlays were used, and extra tissue patches on the solids. Packing consisted of super and oiled tympan drawsheet and point-sheet containing the overlays.

Rainy weather prevailed during the whole run, but I notice this trouble on other jobs during dry weather. Solids and everything are O. K. in the beginning, but after running a couple of thousand they look very bad. The reason for putting in hard rollers was that I started out with brand new form rollers, and I thought that being new they were beginning to "shed" the glycerin in them.

Can a toner be used individually as an ink on a cylinder as well as jobber? Can it be mixed in inks that are too tacky? Does a little tint base mixed in any ink at all make it lay better on the paper, that is, will it prevent mottling on the solid parts of a halftone cut or solid plates? How many impressions can be run from an original halftone cut? Can a lead mold not covered with steel be run on certain colors of ink only? We will appreciate your advice.

Since harder rollers made an improvement it is probable the trouble is due to waterlogged rollers. In the presence of excessive humidity it often happens that new rollers only distribute the softest ingredients of the ink, leaving the pigment and the heavier varnish on the ink plate. For this condition there is no true remedy except to condition the atmosphere so that humidity is normal. The substitution of all hard rollers is not satisfactory because the inking remains incomplete. Exposing the waterlogged rollers to dry heat to draw the excessive moisture out and afterward rubbing on the rollers an astringent like a solution of tannic acid in alcohol will work a temporary improvement in a pinch, but is injurious to the rollers.

Sometimes one may get by on halftone work by adding soft, reducing halftone ink to the regular halftone ink, which the waterlogged rollers cannot distribute. This remedy must be used with care or the print will be weak. For this trouble all the remedies are merely palliative except conditioning the atmosphere. You do not

give your location. If the pressroom is in a basement and dampness is the rule rather than the exception it will pay you to try the Ideal rollers.

You do not state what sort of paper and ink you are using. It is possible some of the trouble may be due to insufficient impression and an ink not suited to the paper, especially if the paper is any other than No. 1 enamel-coated book, in which situation a stronger impression is required and the plates should be mounted on metal bases. Metal bases are absolutely necessary for profitable printing of heavy plate forms, especially on long runs. I cannot imagine anyone using a toner on the cylinder press as an ink except on a very exceptional de luxe job. Straight reflex blue is used very sparingly because of its cost. The dirty Prussian blue used as toner with reflex blue is not a very useful ink used straight, as it lacks the beauty of reflex blue. You can get adulterated reflex blues at reasonable cost, and their appearance is quite satisfactory. Straight reflex blue would "knock your eye out" on a job, but the cost is prohibitive for such use.

Tint base is primarily a substitute for mixing white on coated papers, on which surface it is an improvement as a reducer. Tint base is used just like mixing white or lakatone to reduce the color to a tint, but of itself will not prevent mottling. Mottling is overcome by adding tack to an ink which is too greasy for the paper on which it is used. A toner is primarily used to add depth or strength to an ink. Thus reflex blue is a toner for black. English vermilion is a toner for weak reds. To use a costly toner for a reducer is not sound practice because other entirely satisfactory reducers like a softer ink of the same color are just as good and easy to use and secure. If a cover or bond ink must be reduced, add job ink; if job ink, add halftone ink; if halftone ink, add soft, reducing halftone ink.

The number of impressions to be had from a halftone depends on the plate, makeready, press, ink, and paper, so it is hard to set a limit of any value. Halftones on zinc may yield from ten to twenty thousand impressions; on copper from thirty to fifty thousand. A lead mold does not differ from a wax mold in affecting printing inks because both are coated with copper in making the electro. Copper and the sulphur in certain inks like vermilion and ultramarine unite to form a dirty mixture, but this may be avoided by using nickelplates instead of the copper electro. Satisfactory inks not affected by copper may be used.

Printing Ribbon in the Roll

By THOMAS B. LEE

SOMETIMES a little kink in printing is appreciated by others, and as I have never seen this one in print I am passing it on so that other readers of this magazine may benefit. The sketch will help to make it clearer.

First the form is locked up the opposite way of the chase (up and down), and made ready the same as any other form. Take impression on tympan (A), then paste to tympan sheet two strips of 6- or 8-ply cardboard, 1 inch wide (CC), the distance apart equal to the width of the ribbon (H) without binding. At top and bottom paste on (CC) only two strips of 3- or 4-ply card to hold ribbon in channel. Bend short length of wire as shown at E and nail same to feedboard (B) with small nails as shown on the diagram at F.

A sheet of paper is placed over the frame of the press to keep the ribbon

to keep it from the rollers. The roll of ribbon is placed on a small wire through a box on the floor, the ribbon feeding forward and the paper to the rear of the press.

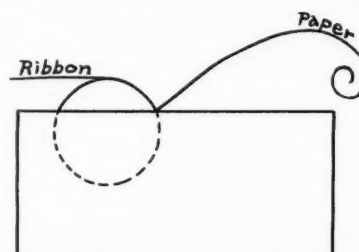
About a yard of paper ribbon of the same width is marked off into divisions of the same length as the printed badge over all. This is pasted to the end of the ribbon and threaded from the box, under the wire on the frame, under cards (DD) and wire (E).

A short length of brass rule is locked in the form at the proper distance from the type to indicate the end of the badge (J). The paper ribbon is placed so that the first mark on it corresponds with the mark made by the rule on the tympan, and an impression taken on the paper ribbon, which is then pulled forward to the next mark, and so on, until the paper ribbon is printed. This acts merely as

ribbon in place and marks together. In this position, with ribbon under wire (E) and drawn snug, place a small nail in feedboard at G and opposite mark J on ribbon.

All that is now necessary is to start press running and as the impression comes away pull on the ribbon until the next mark (J) comes opposite nail (G). Hold firmly against the feedboard with finger until another impression is taken, and so on, pulling ribbon only one length each time.

When nearing the end of one roll the end of the next roll can be attached with a small amount of makeready



Side view of box placed under press showing how ribbon is unrolled as it is pulled forward and then through channel built on platen. Paper strip unrolls to rear

paste and it will follow on through. Spread a sheet of paper on the floor in front of the press and let the ribbon fall on this as printed.

When printed the marks (J) on the ribbon will serve as guides for cutting. With but very little practice you will soon be able to print ribbons in this manner at the full speed of the press. This method is meant for quantities of a hundred or over and would not be practical for small lots.

Color Psychology

A Chicago mail-order house issued two catalogs identical in copy and illustration, but one in black and white and the other in color. The color out-pulled 15 to 1. Color usurps 36.37 per cent of the advertising space in *The Saturday Evening Post* and 44.64 per cent in *The Ladies' Home Journal*. What is so wonderful in flowers? Not essentially their shape, although their variety adds interest, but if they were all green there would be few gardens. What is the most attractive note in women's dresses—aside from the fact that women are in them? If all dresses were of one color they would hardly be noted. If human beings are attracted by colors, and you are printing something you want to attract their attention to, it will certainly pay to print it in colors.—*San Francisco Printers' Board of Trade*.

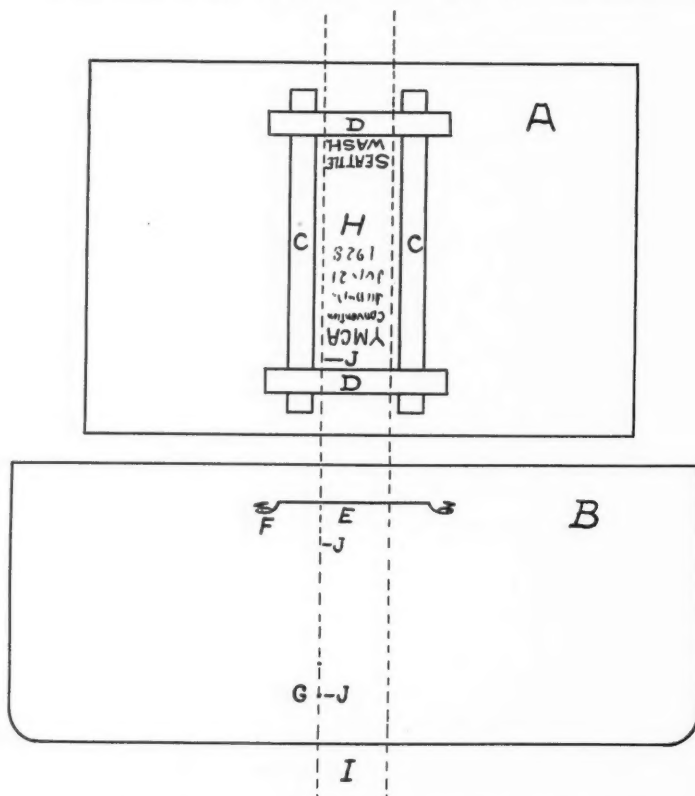


Diagram of platen (A) and feedboard (B) illustrating how ribbon is drawn through channel of cardboard strips on platen. As each impression is made it is marked for cutting and to show how far it must be pulled for next impression

from coming in contact with any oil or dirt that may be on it, and a wire is bent across the frame above the paper, under which the ribbon is run

a guide to get the ribbon started correctly as it should go.

Now close the press as far as it will go, as for an impression, with paper

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously, the editor will not shoulder the responsibility for any views advanced.

Can We Standardize Our Printing Types?

BERLIN, GERMANY.

To the Editor:

As I am an occasional contributor to THE INLAND PRINTER and the February, 1923, issue contained an essay of mine on the point system, I have read with the utmost interest the dissertation, "Can We Standardize Our Printing Types?" in the March issue, 1928. I entirely agree with the point at which Ellis G. Fulton seems to aim. I would like, however, to direct attention to what appears to me a mistake in the statistics. I mean that there must be a strict difference drawn between machine composition faces and hand composition faces, all the more since Mr. Fulton comes to the conclusion that in the few printing plants covered by the study 2,160 cases could be spared. Mr. Fulton uses for his comparison the big specimen book of the American Type Founders Company which contains exclusively hand composition faces, whilst in the tables there are surely a good many machine composition faces. I think that for the readers of THE INLAND PRINTER an explanation with regard to this would be very instructive.

FELIX SMALIAN.

A Peach of an Idea

To the Editor:

OMAHA.

I have for the past twelve years been setting book headings in a way that is really so practical that I must ask you to publish it. I believe hints of this sort will make THE INLAND PRINTER more interesting and therefore it will be more in demand than it has ever been.

In setting forms for book headings or other imprints a very accurate and rapid method is to lay a slug the length of the heading flat on the ruled sheet and with your tweezers mark the box limits on the top of the slug (the 6-point size). Instead of using a strip of the ruling in the bottom of the stick, place this marked slug as you

would if it were to be part of the form and set the type against it. Trouble due to the contracting, curling, or moving of the paper strip ordinarily used is entirely eliminated.

MIKE BAZAR.

P. S.—THE INLAND PRINTER is already a better publication.

Go to Digging, Boys!

To the Editor:

ST. LOUIS.

The line of type (reproduced below) which I found in a recent advertisement induced me to present an idea that came to me when I saw it. This line was set from a font which has rested in its case for thirty years, more or less. Some printers do keep their types a long, long time, and some of these types have not had much service except as dust gatherers. Now suppose all of us go nosing through our offices and rediscover a lot of old faces; then

You've done an excellent job of the particular problem and the example you used was excellently adapted to illustrate the principles you expounded.

I, myself, have long felt that printers were leaning over backwards in their use of white space. Indeed I have been having some controversies, via correspondence, on this very subject.

When I was an apprentice I was told in all solemnity that one could always play safe by using a lot of white space, and it took me many years to learn that large amounts of white space meant safety through timidity.

I believe that "Modernism" came into vogue as a reaction from "Anemic" typography. In the example you showed conclusively that anemia can be corrected without resorting to any "ultra" effects, but rather by the use of material available to every printer.

To diverge—I wonder how you will be able to continue your contributions

CUNNINGHAM'S

Type face resurrected after thirty years of exile to "modernize" 1928 advertisement

let us offer them to the "modernists," who, I am quite sure, will make a hasty scramble for them. The uglier the old things are the more feverishly the neotypographers will long for them.

I am afraid they would pass by the case from which was set the line I send as an example of resurrected type faces. It has some elements of beauty about it, which would put it "out of the running" with the jazzers. However, my suggestion is worth thinking about.

GRANDAD.

Weird Modernism a Reaction From "Anemic" Typography

To the Editor:

PHILADELPHIA.

Allow me to comment on your handling of the Typography Department in the current issue of THE INLAND PRINTER; it is always interesting.

to the pages of THE INLAND PRINTER, in view of your added duties as editor.

I'm sure I share the concern that most readers must feel at the thought that possibly we may have to forego your lucid articles.

Here's hoping that will not happen.
S. E. LESSER.

The Unnecessary "Q"

To the Editor:

ST. LOUIS.

The types in my article on "Ascenders and Descenders," in the May issue, made me say something I didn't mean to say. The compositor—and proofreader—read one "q" as "g," with the result that the readers found me claiming that the latter letter was an exotic. The letter "q" and its capital are the real exotics in the English alphabet. Except when they stand

alone as abbreviations they must have a "u" tag after them to be of any use. This combination has the value of "kw," and since we must have two letters to express this sound, why not follow the advice of the spelling reformers and the phoneticians and use "kw" instead of "qu"?

Concerning the letter "g," I lean strongly toward the simplification of its form. The usual form doesn't really match the rest of the alphabet, it being composed of a circle and an oval with a dotted tail annexed at the top. I much prefer the italic form of "g." We have this in several of the upright faces now available.

I might have said in my article that "j" was also absent from Latin, "j" being a comparatively modern variant of consonantal "i," coming in about the time when "u" and "v" were differentiated. So both "y" and "j" were absent from that Latin text, "Quosque tandem abutere," etc., which old-time typesetters favored so much for specimen printing.

N. J. WERNER.

"How Newspapers Get Their Names"

To the Editor: SEATTLE.

The story, "How Newspapers Get Their Names," by J. P. Bowles, in the June number, was very interesting. Since there is another instalment I might add the names of the Tonopah *Bonanza* and also the Tonopah *Daily Times* to the list.

The first Nevada paper took "Bonanza" immediately after the rush to Tonopah for silver and gold. It is Spanish, meaning "riches." Tonopah is Indian, meaning "bad water." The author can draw his own conclusion or deductions as he sees fit—if he does.

J. C. J. MARTIN.

Likes Spaces in Type Case

NEW YORK CITY.

To the Editor:

Will you kindly give us your version: Is it customary and practical to have spaces in all cases in small (no machine) job shops? In cases up to and including 24-point only? Or take every space out of every case?

We have a two-man, no-machine shop; always pressed for time; striving for a maximum profit at minimum effort. We have plenty of spaces for every case, in fact, far more than will go in any space case.

Our problem is whether or not we should rob the cases and store away the spaces and then walk ten or twenty feet to adjust each line; or should we be old-fashioned and adjust our lines

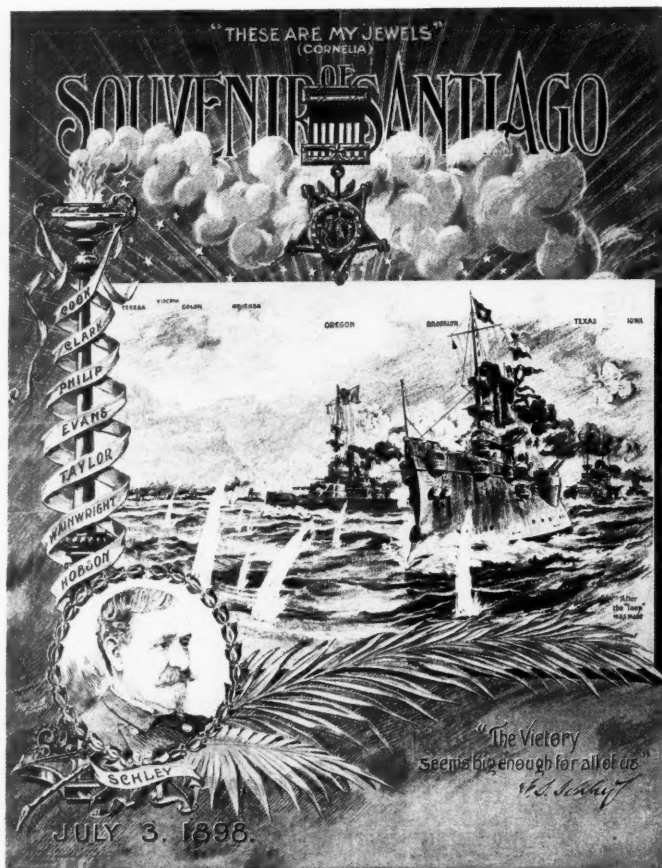
as they are set — always maintaining a space case, of course.

We are willing to be modern, but why should a busy man leave his alley to space and adjust a 25-em line of condensed 6, 8, or 12 point, only to find it a trifle too long? Every line makes for a trip to the space case.

A little job of six or ten lines could be set wholly in one alley. But with-

the stirring days when the American public was apprehensive as to the fate of our blockading fleet, but as an example of the style of decorative drawing then in vogue.

The illustration is historically correct, having been made from plans and photographs furnished by the navy department, and was highly commended by officials and commanders of the



Memorial Designed by Nicholas J. Quirk, Chicago, in 1898

out spaces one gets an average 120- or 200-foot travel. Time and energy lost, nothing gained but an attempt at a so-called modern practice.

Understand me, we want a modern shop, but, like every business, we seek a maximum profit with minimum effort. What is your own version of this situation in the print shop?

OLD-FASHIONED.

Thirty Years After

The accompanying copyrighted memorial of the naval victory at Santiago, Cuba, on Sunday morning, July 3, 1898, was drawn with crayon and pen on "Ross" board by Nicholas J. Quirk, of Chicago. Its publication not only serves as a timely reminder of

various warships, including the victor of the battle, Commander Winfield Scott Schley, as well as the captain of the famous old battleship *Oregon*, Charles E. Clark.

Commander Schley's flagship, the cruiser *Brooklyn*, is shown in the foreground, partly concealing the *Oregon*, which appears behind the flagship's starboard bow. All the other ships are in the relative positions they occupied and are correctly named, including the Spanish ships.

The decorative garland shows the names of the principal officers who served in the fight, which began at 9:35 Sunday morning and ended at 1:15 P. M., when the last fleeing ship was run ashore and captured in a sinking condition.

Getting the Most From Your Equipment Investment

By H. L. WHEELER

ALMOST any printer might think that a safe 8 per cent stock was a good buy. It may be; but if he has a shop full of equipment from fifteen to twenty years old he is passing up a better buy, a safer investment. Such radical improvements have been made in printing machinery and other printing equipment in the past ten years that a certain return of from 25 per cent to 50 per cent on an investment in them can be practically guaranteed. And even if there were no other consideration but the investment of money, it would be unwise to put money into 8 per cent stock rather than machines paying 50 per cent.

But there are other and greater considerations. The new machine has a direct effect on the quality of printing as well as the quantity. It also has an inspirational effect on your workmen that cannot be figured merely in cold dollars and cents.

We have heard printers complain because prices must be figured so closely that it is impossible to make any profit. For the most part, those who do the complaining are trying to produce printing profitably with equipment that was built in 1900 or possibly long before. On the other hand, keen competition does not worry the printer who keeps abreast of the times in the matter of equipment and methods, because his selling price is not based upon the speed and quality of 1900 equipment.

Superannuated equipment cannot be forced to "step up" to this modern pace. Neither can you expect to keep up with the demand for good printing with machines that are stiff-working, slow-moving, or weak in vital points. So many printing presses are in use today that were on the job a score of years ago. They very likely met conditions when they were first installed, but they now balk like a mule alongside any high-powered, fast-working machines you may have. Only by using modern equipment can you keep up with the procession in this day of speed and high costs. It is a safe bet that the printers who are getting the business are the ones who use modern equipment. They have to, and that is why they are ahead of the procession.

Obsolete machines are bound to lag, and the extra minutes required to do

the job cut deeply into the profits. Time is the most valuable asset of the printer. He can use it to make a profit or he can waste it and invite failure. Production figures talk only in shop language when it is a day-in-and-day-out proposition. Spectacular runs do not count in the final analysis. It is the average at the end of the week or the month that tells the story. Breech-loading rather than old muzzle-loading methods are now the rule of modern printers; profits rise or fall by the tick of the clock. If he can install a machine that will do in thirty minutes the job that now takes sixty, he does so. What becomes of the machine displaced? It is scrapped, as it should be.

It costs considerable to keep an obsolete machine working. No one knows this better than the printer who has compared its output with that of an up-to-date machine. You may think you are getting good production on machines you have been using for years, but do the production figures from the best machines prove it? You may be getting a low cost with your old equipment, but is it the *lowest*? By using modern machinery and new methods you may learn to your surprise that the old costs were far from being the lowest.

It is an accepted truth that no printer can hope to compete, these days, with obsolete equipment. The printing industry is advancing with gigantic strides toward higher and still higher production efficiency. Those who lead in this advance with modern equipment will dominate the competitive markets. Therefore, if you would bid for bigger business you must have equipment that will back your bids. You enjoy a great feeling of satisfaction in knowing that your equipment will back you up on every job you take.

There is no secret about the fact that in the last ten years rapid strides have been made in the improvement of printing equipment of all kinds. A printer may have purchased a press fifteen years ago, for example. Possibly it is still turning out good work, but while he has been using it improvements have been made so that the old press cannot begin to compete with the latest design. He may think the press he is using is still satisfactory; he may say it does the work;

but not until he has been given a demonstration will he realize that he is actually losing money by hanging on to the old press. Any machine that requires adjusting or repairing at short intervals is a white elephant on your hands—it eats into your potential profits because it is not delivering a full day's work for you.

Progress is not to be halted by straying sheep or men with no foresight. New equipment and new and radically different methods have been developed in the past ten years. But some men oppose them. It is the opposition of those who react against anything new. But there is also the worse opposition of men who will not find out, will not see, who sit passively using obsolete equipment that eats its own head off in cost of production as compared with modern equipment.

This may not be a bad attitude to take in some matters, but it is dangerous when it comes to studying your costs. You may be satisfied in the knowledge that your costs are such that you can earn a profit. But that is not enough—you should know whether your present costs can be lowered so that you can earn a greater profit. But accurate figures of cost and profit obtained with obsolete equipment will be very misleading unless those figures are used for comparison with costs of work done on more modern equipment.

You would not expect a powerful oarsman to win a race by using a barrel stave in place of the nicely balanced oar. Then why pay a premium for the best manual skill and talent available, only to nullify that skill with equipment that restricts the results? Mere skill will not give the quality you require with the high speed demanded now, if it lacks proper tools.

It is risky to bid closely on a contract job if your plant harbors obsolete equipment. It goes down under the steady drive, and then its overtime for the men cuts deeply into the profits. You insist on knowing your best men; why not do the same with your equipment, and eliminate the unfit?

Modern equipment enables you to secure your profits without the necessity of "tacking it on" when the job is finished. Better printing methods mean the use of modern equipment—equipment that is designed to meet

present-day demands and turn out work with a profit. Years after you install it, the high class of work it continues to turn out will be a constant reflection of your good judgment. Long after the purchase price has been forgotten it will be on the job, turning out good work. And, like almost everything we buy, only the best in printing equipment will prove to be the cheapest in the long run. With high-grade equipment at your command you not only get good work from the start but for years afterward, and that's what counts on your record of profits.

The manager of a printing plant is confronted with many problems in connection with the question of getting the most out of his equipment investment. Some of these problems are radically different from those obtaining in other large industries. Style changes are often considered to be the pet problems of the shoe and clothing business. But printers have to follow a style of infinite change and greater detail. Sometimes, too, it isn't so much a problem of how to spend his money for new equipment as it is to get the money to spend. This is true to a much greater extent of the printing business than any other, and with reason, when we compare the cost of this equipment with that used in other industries. Price is also an important factor in every job the printer does.

Since 1919 there have been extensive and radical changes in equipment and methods, due to the greatly increased demand for printed matter of all kinds. This does not in every case require additional plant capacity, but rather a gradual replacement of old equipment that has seen its day.

The first expenditures for the new equipment must consist of machines absolutely required for necessary jobs. The shop must first be capable of making these most essential changes. But when economy becomes of first importance, it is wise to choose that equipment which will render the greatest savings on the largest amount of work.

When a new machine will replace an old one and lower the cost of production sufficiently to pay for the new machine in from two to five years, then the old machine is too old. If a new machine will raise the quality of the work, and the need for such improvement is vital, then a smaller investment return would still make it advisable to buy the new machine.

Your equipment is certainly too old when your competitors, with new, fast equipment having all the modern devices and improvements, can turn out better quality, or as good, at a lower price than you can. It is obvious, then,

that printing equipment ought to be checked up frequently against the new inventions and improvements on the market. When the difference shown becomes large enough, it is economy to scrap the old and replace it.

A diligent perusal of the equipment news section of *THE INLAND PRINTER* is a good habit to cultivate. It will

keep you in touch regularly with all that is new in the printing-equipment field. It pays in dollars and cents to keep informed about what the equipment builders have to offer in the way of cost-reducing machines and other equipment. And unless you look these over in every issue you may miss a most important piece of information.

A Profitable Plan for Any Paper

By R. E. HARDAWAY

A PLAN that gets advertising where all other means fail is being used by the Lakeland (Fla.) *Evening Ledger*, and is proving not only quite interesting to the readers but profitable to the paper and the advertisers as well. At first the merchants were a bit skeptical of the plan, but as the young lady reporter made her rounds each week getting news of the various attractions for her "Shopping With Reva" page to be run on Sunday they gradually fell into line, especially after the first two or three had been run.

The plan is to follow a mythical young lady about town as she makes her purchases for the week and thus see what each merchant has to offer that is different. Proper notice is always taken of the impending notable weddings, holidays, conventions, etc., as they always provide a lot of copy that otherwise would be left out. Besides these short paragraphs about the various stores, the page will contain pictures and cartoons by popular artists, always in line with the other seasonal matter shown in connection on the same page.

Only recently a wedding was featured, and the happy couple was shown at the altar. A picture of the bride with her bouquet appeared above the paragraph concerning the florist. A cut of the new Parachute garters was placed below a paragraph telling of the visit to the lingerie department of a department store. A wedding-ring cut below the paragraph of a local jeweler lent color to that, and another, picturing the engagement ring, helped set off the paragraph of his competitor. A photograph of the bride adorned the center of the page. The space not filled with tales of the bride's travels was taken up with the cartoon and with numerous popular jokes about fashions, etc.

Regarding the wedding invitations it was said: "The wedding announcements are done on heavy-quality white bond in small script, and were made by the Office Equipment Company, 305 East Main Street."

One of the paragraphs, as written in the breezy style of the young girl reporter, was as follows: "The quality of one's traveling bags seems to mirror what is contained therein, and I discovered one that's just the newest ever. It is called a Winship Migrator—a wardrobe hat box, to be more explicit—and has the outward appearance of a square hat box, but the inside tells the tale. Due to distinctive hanger construction, this small, light carrying case will hold a large wardrobe, packed as securely, conveniently, and unwrinkled as in a wardrobe trunk. It is only eighteen inches square and will slide under a Pullman seat. This bag I saw at W. M. Tinsley's, Room 6, Marble Arcade."

A second read: "The road to riches—so harassing and uncertain for some, so clear and unobstructed for others. The difference lies not in the road itself but in the direction taken. Start a savings account at the First National Bank and form the savings habit when you are newly married. Your money will draw interest and you will receive expert advice regarding investments. Be one of the travelers who take the right road on a safe and successful financial journey."

Just one more: "Mules to match the negligee. Roger Ford, owner of Myrick's Shoe Department, has them displayed most attractively, and, my dear, they are irresistible. The pair that magnetized my eyes is of metallic cloth, with a dash of every color conceivable, set off by an ostrich trim carrying out the same color scheme, the whole achieving perfect harmony. Here you will also find a most complete selection of all that is new in footwear. Correct footwear is just as important to your appearance as any other item of wear, so make your selection with care."

This particular issue carried thirteen such items, and they always total from ten to twenty. As each pays according to the space used it means a page of easily gotten, readable advertising that can be depended upon.

N. E. A. Convention Notable for Progress Achieved on Vital Problems

By Our Special Representative

THE SHOUTING and the tumult have died away. The Hotel Peabody, so recently astir with the comings and goings of hundreds of editors and publishers and their families, once more assumes the restful serenity so befitting a Memphis hostelry during the warm season. Centers of scenic interest have looked upon the editorial pilgrimage, and have been seen, and all are satisfied. But the more permanent satisfaction in this, the forty-third annual convention of the National Editorial Association, rests on a far firmer foundation than the fine southern scenery. This account discloses why the homegoing delegates enjoyed the sense of pleasure that accompanies important work well done.

Following the opening ceremonies on May 28, the delegates heard the annual report of H. C. Hotaling, executive secretary, who painted an impressive picture of the progress and present standing of the association. "The membership today," he said, "is the largest it has ever been; its financial affairs were never in better condition." In modest terms Mr. Hotaling depicted the incredible amount and variety of services rendered by his office. Regarding the N. E. A. bill to take the Government out of the envelope business, he said many congressmen had expressed their approval of this measure, but were being propagandized against it by the post office department, which favors the envelope contractors at Dayton.

Speak of action where action is needed, and the farsighted publisher very quickly thinks of "Audited Circulations." The association has advocated officially certified circulation statements as a means of protecting every honest publisher and of securing more national advertising through advertising agencies which expect certified statements. Selection of a simple and not too costly means of auditing circulations has been the stumbling-

block. Secretary Hotaling's report summarized the status of this project and referred the delegates' attention to the address to be delivered by Past-President Herman Roe, of the Northfield (Minn.) *News*, who studied this subject extensively last year while president of the association.

"The subject of audited circulations has become one of the liveliest topics of discussion in the country newspaper field," said Mr. Roe in laying the foundation for his message. "When the subject is broached to the average publisher of a country newspaper a number of questions arise in his mind: Are circulation audits needed in the country newspaper field? What is meant by an audited circulation? How can I obtain an audit at a cost that is not prohibitive? What will be the benefits of such an audit?"

The need for such audits, explained Mr. Roe, was best stated by letters he

had received from publishers discussing circulation practices. He quoted some of the methods recited, such as counting readers, five to a family, as actual subscribers; delivering two and three copies to one home; continuing subscriptions which had been canceled; delivering papers where subscriptions had never been placed, and so on through a considerable list.

An audited circulation, to define it briefly, is one for which the number and location (urban or rural) of bona fide subscribers are accurately stated in certified form. Benefits of such an audit are several: The reputable publisher is protected, as his perhaps less reputable competitors will be forced eventually to certify their own claims; the local advertiser no longer guesses, but knows, where he can be assured of greatest reader attention for every advertising dollar he invests; and the country newspaper soliciting business from advertising agencies handling national accounts presents the same recognized claim for consideration as the city paper—authenticated circulation statements.

Once a system of auditing circulations at nonprohibitive cost is established, said Mr. Roe, the problem will have been solved. The Audit Bureau of Circulations is the logical organization to handle this project, but the cost at this source is too burdensome for the smaller newspapers. The plan advocated by President Roe at the 1927 convention—establishing a bureau of circulation audits for the country papers as a subdivision of the Audit Bureau of Circulations, but using a lower schedule of fees—was disapproved by the board of directors of the A. B. C. as being impracticable.

New York and Nebraska have taken the bull by the horns and established state systems of circulation audits, although many months must elapse before the value of these projects has been proved or disproved. Possibly



Erwin Funk, President, National Editorial Association



Mrs. Lee J. Rountree

"The Pleasures of the Newspaper Game" was the topic of the address delivered by this remarkable woman at the N. E. A. convention. Since the death of her husband, a past president of the association, six years ago, she has kept both daily and weekly editions of the Bryan (Texas) *Eagle* going strong—and the home fires burning brightly, too.—Photograph courtesy of the Memphis (Tenn.) *Press-Scimitar*.



Frank O. Edgecombe

A "Grand Old Man" of the N. E. A., and former president, who, instead of losing heart when blinded in a hunting accident shortly after he entered newspaper work, has carried on valiantly and made an enduring name for himself. He consolidated twelve papers in his county into one of the best weeklies in the state of Nebraska, the *Geneva Signal*.—Photograph courtesy Memphis (Tenn.) *Press-Scimitar*.

the state system will show itself to be the logical predecessor of any plan of national scope. The convention approved the principle of circulation audits and urged its application wherever conditions made it possible.

The topic, "One Advertising Rate to All," was discussed by L. W. Feighner, state field manager of the Michigan Press Association. He took the viewpoint that this principle is difficult to apply; that the regular advertiser deserves a lower rate than the sporadic customer, and likewise the local dealer is entitled to an advantage over the national advertiser. A fair scale of rates, he said, was preferable to a single rate for all advertisers.

Dean Walter Williams, of the School of Journalism, University of Missouri, held the great audience soundless with his eloquent portrayal of the editor as the "keeper of the gates" who can admit for the public either the worthwhile or the unwholesome news. He asserted that the four prerequisites of a first-class newspaper are accuracy, interest, wholesomeness, and intelligence; each of these is vital.

"It may be difficult to make righteous news readable news, but it can be done and is being done," said Dean Williams. "It isn't necessary to print dirt to make a newspaper interesting. The *New York Times*, perhaps this country's most successful newspaper, constantly 'plays down' crime. Put interesting news on the front pages, but make it wholesome news, too."

graphed forms and in special envelopes after having been scanned for objectionable matter. Managers of non-profit community events are notified regarding this project, and instructed to submit all copy to the publicity-control bureau. While the bureau has been in operation only a year, California publishers think they have made a start toward crowding free publicity into the paid columns of their newspapers. Recommendation was made that the N. E. A. officers study the possibilities of a national movement along these lines.

"What Country Folks Like to Read" was described by an editor millions of people would enjoy knowing—Merle Crowell, editor of *The American Magazine*. Information, inspiration, and entertainment are the features which appeal to the reader, he claimed, citing as his authority a survey of the preferences shown by readers of his own publication.

Mrs. Lee J. Rountree, editor and publisher of the Bryan (Texas) *Eagle*, enjoyed herself, and so did the audience, in her presentation of "The Pleasures of the Newspaper Game." Lee J. Rountree, a past president of the National Editorial Association, died in 1922, and since that time Mrs. Rountree has increased the circulation and advertising volume, enlarged the plant, and withal prospered to the extent of canceling all indebtedness and paying dividends on the stock. Incidentally, this editress is a delegate to the democratic national convention at Houston, which also convened in June.

The report of the advertising committee was submitted by H. Z. Mitchell, publisher of the Bemidji (Minn.)



Three Outstanding Figures at N. E. A. Convention

H. Z. Mitchell (left), of the Bemidji (Minn.) *Sentinel*, rendered the association invaluable service when, after making the rounds of the principal advertising centers and interviewing agency executives, he told them what to do to get and hold more "foreign" advertising. J. C. Brimblecom (center), of the Newton (Mass.) *Graphic*, reported for the legislative committee, to the activities of which a big portion of the credit for the recent postal rate reduction must be given. Herman Roe (right), of the Northfield (Minn.) *News*, handled the live topic of "Audited Circulations" in a masterful way. Messrs. Brimblecom and Roe are past presidents and the papers of the trio won in three of the six "Better Newspapers" contests conducted by the N. E. A.—Photograph courtesy Memphis (Tenn.) *Press-Scimitar*.

Sentinel. The national manufacturer or the advertising agency will not consider the country newspaper, he said, unless the local dealer is prepared to support the local advertising campaign; this cooperation at home is the first step. He called attention to the inconvenience caused by newspapers which are not identified on every page as to name, location, and date, and also spoke of the necessity of forward-

Another interesting feature of the second day was the address, "The Boy and His Future," by "Dad" Mickel, of the Southern School of Printing at Nashville. Too many boys, he maintained, are educated for a place in the overcrowded "white-collar" field, when a man's work awaits them in the printing and allied trades.

A new solution for an old problem was offered by T. O. Tuckle, publisher

space; and either move would be welcomed by these publications.

Rev. John Danihy, S. J., dean of the College of Journalism, Marquette University, discussed "The Nasty Newspaper" along lines seldom considered by religious leaders. He conceded that too much stress was being laid upon suggestive details of degeneracy and crime, but laid the blame for this condition upon the readers, whose contin-



Wins "The Inland Printer" Trophy

Norman J. Radder, Indiana University, Bloomington; George Dolliver, of the Battle Creek (Mich.) *Moon-Journal*, and H. D. Leggett, president of the Nebraska Press Association, as judges for the N. E. A., considered the editorial page of the *Old Colony Memorial*, Plymouth, Massachusetts, best among those entered in that contest.

Best Weekly Newspaper

John H. Casey, Oklahoma School of Journalism, Norman; Gerry D. Scott, Wyoming (Ill.) *Post-Herald*, and W. H. Bridgman, Stanley (Wis.) *Republican*, awarded President Charles M. Meredith's cup to the Bemidji (Minn.) *Sentinel*, which also received an honorable mention in the important Newspaper Production Contest of the N. E. A.

ing checking copies to the advertising agencies when requested. Mr. Mitchell suggested that the National Editorial Association appoint an official to serve as a point of contact between agencies and publishers and to advise N. E. A. members, and this plan was approved.

Good news arrived from Washington on Tuesday. President Meredith announced at noon that the Postal Reduction Bill had been signed by President Coolidge. The association has taken an aggressive part in the promulgation of this bill, Herman Roe having been active in rendering all assistance possible, and the announcement of this success was enthusiastically received by the delegates. (See the editorial page for comment on this important legislation.)

of the Cadillac (Mich.) *Evening News*, who addressed the convention on the subject, "United We Can Kill the Free-Publicity Octopus." Mr. Tuckle advocated that all free publicity submitted be marked with the N. E. A. red sticker and inserted in a plain and unstamped envelope, together with a neat folder explaining the publisher's viewpoint on free publicity and also a rate card, for return to the advertiser for whom the publicity is being distributed. The wholesale collection of postage due when these publicity sheets are returned by many newspapers, said Mr. Tuckle, would bring the advertiser to the point of changing his tactics. He might cut these papers from his mailing list, or he might decide to use their paid advertising

ued patronage is taken to indicate their approval of the editor's policy. His summary of the situation was well considered and inspiring.

The trophy offered by THE INLAND PRINTER for the best editorial page was awarded to the *Old Colony Memorial*, Plymouth, Massachusetts, edited by Paul W. Bittinger. The second and third places were taken respectively by the Berea (Ohio) *News* and the Greenwich (Conn.) *Press*. In addition, the cup given by *Editor & Publisher* for the greatest community service was awarded to the Chardon (Ohio) *Republican-Record*; President Meredith's cup for the best weekly paper, went to the Bemidji (Minn.) *Sentinel*; the trophy of the *National Printer-Journalist* for newspaper production

to the Northfield (Minn.) *News*; the trophy offered by the Bonnet-Brown Corporation, Chicago, for advertising, to the Newton (Mass.) *Graphic* for the third time, thus giving permanent possession; and cup offered by *Publishers' Auxiliary* for the best front page, to the Northfield (Minn.) *News*.

In line with the association's policy, Vice-President Erwin Funk, publisher of the Rogers (Ark.) *Democrat*, was elected president to succeed the retiring executive, Charles E. Meredith. Lemuel C. Hall, publisher of the Wareham (Mass.) *Courier*, was chosen vice-president; W. W. Aiken, publisher of the Franklin (Ind.) *Times*, was re-elected treasurer, and vacancies on the executive committee were filled by the election of Paul Goddard, publisher of the Washington (Ill.) *Reporter*, and E. L. Wheeler, publisher

of the Waitsburg (Wash.) *Times*. Cheyenne, Wyoming, was tentatively selected as the 1929 convention city, although final approval must be given by the executive committee after consideration of the offers submitted by various cities desirous of entertaining the delegates next year.

All in all, the N. E. A. convention was a remarkable human version of Merle Crowell's recipe for what people like best: information, inspiration, and entertainment. Information and inspiration flowed freely at every session, and the finest entertainment was available both during convention days and evenings and in the sightseeing tour which ensued. The 1929 N. E. A. gathering has indeed a high standard to achieve if it equals or surpasses the Memphis convention in constructive value and in general enjoyment.

Milwaukee's Chain-Store Newspaper

Citizens of Milwaukee, Wisconsin, are now reading a unique variety of weekly newspaper: the Milwaukee *Buyers' Guide and Chain Store News*. The publishers, apparently believing that the offerings of the chain stores are minimized in the vast amount of advertising appearing in the daily papers of Milwaukee, have established a newspaper which features chain-store advertising and also the advertisements of other reputable business concerns.

A prominent feature of this paper is its guarantee that articles advertised in the *Buyers' Guide and Chain Store News* are as represented. If articles are found defective or not as represented, the advertiser will make an exchange or refund the full purchase price. In case of refusal the publication will take legal action against the advertiser, and will also bar this advertiser from the columns of the paper.

The publication now consists of eight pages, with prospects that it will average ten or twelve pages, and its present distribution is 100,000 copies. The news columns contain some discussion of goods advertised in the paper, but are principally devoted to style items, recipes, business forecasts, coming local events, and short articles of general interest. The *Buyers' Guide and Chain Store News* is a unique experiment in journalism, and its future will be watched closely.

Putting Newspaper Profession on a High Plane

There's a thrill to be had, a lesson to be learned, from the masterful advertisements Scripps-Howard is publishing now and then, even in newspapers that are not members of the chain.

These appear under the general series title, "Little Dramas in the Life of a Great Newspaper," and except for the line, "Members of the Audit Bureau of Circulations," and the very small subordinate signature line, "National Advertising Department," there is nothing to indicate they are a bid for advertising. Forcefully, though, they create the impression of prestige.

A good line of thought is emphasized in one of these advertisements, which is headed, "How Many Words Will Tell the Story, and Should the Headline Be Large or Small?" Read it, and heed it!

"Across the desk of the copy-reader in the newspaper office comes the day's grist of human dramas. This desk man must decide which of these items will be *worthwhile* news to you; how much



"In the Days That Wuz"—Amplified

Cartoon by John T. Nolf, Printer-Artist

of each story you will want to read; which stories should have the main displays, and which, in your interest and for your convenience, should be subordinated or omitted.

"Pick up any issue of any Scripps-Howard newspaper and see how well this job is done. You'll find that, item by item, the paper is edited and made up with one idea . . . to enable you to glean the day's happenings with the least effort and greatest reading ease.

"Big headlines are used only when the facts are big. Minor events are never distorted to create sensationalism. Emphasis is in relation to significance. Copy is confined to essentials, with the 'hay' cut out so that you may get your survey of the day's news in the least possible time . . . leaving you more time to enjoy the purely entertaining features of the paper."

Words

By HENRY F. KIRKHAM

*Flutter, Flutter, Bread and Butter.
Count each word you slowly utter;
Some are timid, some are bold,
Some are leaden, some are gold.
Words, like birds, go in the gutter,
Or aloft with cheerful twitter—
Hence, be careful not to clutter.*

THE wonder of words—verbal or written! Such simple things they are, yet so full of power to achieve! What would the history of mankind be without the printed page? The record of the race, the progress of science, the beauty of literature, the interchange of ideas, the vast business of industry—preserved and glorified by the magic of the press. Verily, civilization rests upon those small letters that constitute the alphabet.

By no stretch of imagination could anyone who has a message to tell or an article to sell individually spread that information before the world by speech alone. He must rely upon the printed page.

And on his selection of the proper words depends the measure of his success. For know you that words have this strange significance, that a single syllable may invoke a whole cycle of emotions. Consider these brief words: War, Glory, Home, Love. How they impinge against the memory; how they summon up an avalanche of adventurous thought!

Therefore, be sparing of the word, but careful in its selection. Do not excite a train of combative ideas by the use of an idle word. Do not overlook the dignity that belongs to it. If you do, the best-conceived selling plan may land in the gutter instead of soaring toward the stars.

One false word will do it!

The Economy of Wax Plates

MUCH may have been said regarding the cost of wax line plates for ruled forms as against that of type forms for the same job. However, the thought has not been conveyed successfully to the average printer. Given a chance to bid on such a job, his mind, or his estimator's, functions only in

ing price—cost plus the usual profit—of Royal's wax line plate for this job was \$6.95, or one cent less than the lowest estimate for bare cost of composition by the old method.

The saving in original cost is an important argument in favor of the wax line plate, but there are other equally

[illegible]

At the left a rule form printed from type; at the right, and in contrast, the superiority of the wax plate is emphasized. Comparative costs and estimates of several printers are given in the text

terms of composition. If wax line plates were suggested, he would visualize an elaborate job at prohibitive price. But what are the facts?

It has remained for the Royal Electrotype Company, of Philadelphia, to spread these facts on the table and give them emphasis. Royal has a way of doing unique and practical things in an unusual way, and the information it is now dispensing on cost of wax line plates, while frankly a business-building idea, adds definitely to the list of progressive accomplishments in the graphic arts. The method of gathering these facts was as follows:

Copy for one specific form, herewith reproduced, was given to five printers in Philadelphia, with the request that each printer estimate the cost (without profit) of composition on this form. The estimates, with no profit included, ranged from \$8.34 to \$12.60. Of course, each printer found it necessary to guess, more or less, as to the time required by the compositor for setting this job.

Then the five printers sent the copy into their respective shops to be set, the cost to be computed without adding profit. The actual costs in the five shops were: \$6.96, \$8.32, \$9.00, \$9.73, and \$10.50.

The crux of the entire investigation was, naturally, the cost to the printer of the same job as handled by this company in a wax line plate. The sell-

valid advantages. Lockup and make-ready time is minimized; workups are impossible; the inevitable broken lines of the composition job, where rules meet, are replaced by clean, solid black lines; altogether a more workmanlike piece of printing material is secured, as the illustrations will indicate. Certainly the printer should think twice before ignoring any method which promises to handle a given job in much cleaner fashion and at a much lower cost than with type.

Spreading Helpful Ideas

A practical service is being rendered the newspaper editors of Kansas by the Department of Journalism of the University of Kansas, through its frequent distribution of four-page leaflets containing reliable information on advertising and journalistic topics. Leaflet No. 4, recently distributed, devotes its space to a discussion of important rules of typography presenting this information in non-technical form.

The leaflet is accompanied by a slip requesting editors who have discovered good publishing ideas to send them in for use in later issues. Thus the Department of Journalism acts as a clearing-house for sound thoughts based on experience, and the idea that has aided one publisher is made available to hundreds of other newspaper men in the same state.

Fundamentals of Offset Printing

By GUSTAV R. MAYER

EVERY typographical printer is very much aware of the fact that many jobs he once did are now being printed on the offset press. This creates a desire to know something about this competitive printing method which deprives him of business he once had, and to determine his prospects of recovering this work.

Offset, to many printers, is an unknown quantity, and the purpose of this paper is to provide information about this printing method. As ordinarily referred to, offset printing is distinctly lithographic, just as much so as is printing from a lithographic stone, being based on the original lithographic principle that grease and water will not mix, but will repel one another. Thin sheets of zinc and aluminum have replaced the lithographic stone. These metal sheets are grained on one side. This grain is comparable to that of ground glass: The little pits and indentations are the reservoirs that hold the pictures or type matter, which consist of greasy ink and will repel water, while the grain in the blank spaces will hold water and repel the ink from the rollers that spread the ink on the plate.

To bring about that nice balance between the quantity of ink necessary to produce a healthy impression on the paper and the right amount of water in the blank spaces to prevent these scumming or taking ink is a real job. If too much water is present the ink impression has a washed-out appearance; if not sufficient water, the white spaces will take ink, which many times means making a new printing plate.

The press itself is properly named, as the impression on the paper is an offset from another impression. The lithographic metal plate is inked up and makes the original impression on a smooth rubber surface, known as the offset blanket; then the impression on the rubber blanket comes in contact with the paper, producing the final result. This indirect way of printing has given this press another name, the "rubber-stamp press." Irrespective of what it is called, the offset press has to be reckoned with in the printing of today and the future.

The offset press has made practical the printing of fine halftone-screen reproductions by lithography and also on rough paper stock, producing work such as had not been done heretofore on a letterpress or direct rotary litho-

The printer who is contemplating the installation of equipment for offset printing needs reliable facts concerning this process. And every printer, whether or not considering it, wants to be able to discuss it intelligently. In this article Mr. Mayer offers the fundamental facts on offset printing. With this thorough summary at hand, there is no reason for being uninformed on one of the most important of the modern printing processes

graphic press, where the paper comes into actual contact with the printing-plate surface. The resilient surface of the rubber offset blanket deposits its impression of ink in a very satisfying manner on either rough- or smooth-surfaced paper.

From the foregoing it will be self-evident that the letterpress printing plant that contemplates installing an offset press is really thinking of going into the lithographing business, and all letterpress printers know that their typographical training and experience will be of only limited service to them in producing work on a lithographic offset press. Due to the very marked difference between these two printing methods each is a proposition in itself, and they rarely mix in the same pressroom.

The preparation of these zinc and aluminum lithographic printing plates is very different from the making of plates by photoengraving (halftone and line etchings) for the typographical press. The problems in chemistry and physics involved are very complex, and keep the lithographer right on his toes at all times in producing printing plates that will print satisfactorily every time. For this reason all large lithographic plants make their own printing plates, either by hand transferring or photography. The lithographic business does not lend itself to platemaking like the letterpress, which has the photoengraver at its service at any time.

Photolithography and photoengraving have a close relationship up to a certain point. The same camera equipment, chemicals, and photographic plates are used in producing the negatives from the original copy, drawing, or photo. For line reproductions the negatives are identical with those used for line etchings, but halftone-screen negatives as they are used in photoen-

graving are useless for offset lithography. The halftone-screen negative for offset lithography must contain all the gradations from highlight to shadow which will reproduce the copy as it is intended to appear on the paper. No reëtching, tooling, or burnishing is possible on the offset plate to improve the reproductive values of a picture, as is so readily done on halftone plates for the letterpress. The print on the lithographic metal from the negative represents what will appear on the printed sheet.

Copy intended for halftone reproduction by offset requires even more careful preparation than for photoengraving, as all defects in the original copy will appear in the offset print, generally with the defect more noticeable than it was on the original.

Any type matter that is required for offset-press work is set up by hand or machine as for letterpress printing. If any illustrations are to appear in the text, the space these are to occupy appears in blank on the proof of the type. To enable the customer to see what the finished job will look like, photoprints or small sketches of the pictures are inserted or pasted into these blank spaces. After the type matter has been approved, a first-class proof on coated paper is made, which is then the copy from which a line negative is to be made. Any uneven pressure on this proof from the type, slightly gray areas, or defects in the letters will all appear in the offset impression, usually worse than on the original proof. Lack of attention to these details at this stage accounts for a great deal of poor type matter that is seen in offset printing at the present time.

Clean, sharp-edged type is required to produce a clean, sharp impression on the offset press. Nothing can be done to improve poor type matter by any form of makeready in offset; it is either good or not so good, and rarely is it better than the original. The best impression from type matter is direct from the type, so that for books, magazines, newspapers, or any other copy containing a large amount of reading matter the offset press cannot compete with or even equal the typographical press. An electro or stereotype from the original set-up type will be more satisfactory than the best offset plate.

In duplicating a subject many times, and on work that requires butting the edges to avoid waste in trimming on

the paper cutter, the offset plate is superior. No fifty to a hundred electros or stereotypes can be fitted so nicely together that on a sheet 44 by 64 inches the work can be trimmed top and bottom in one cut on subjects with a solid border in one or more colors all around each unit.

Duplicating the work on the lithographic metal plate is done most economically by photographing direct on the press plate. Machines fitted with micrometers for spacing and accurately placing the subjects upon the plates are now on the market. They are commonly called "step-and-repeat" machines, for this is exactly what they do. The line or halftone-screen negative is held in a frame that forms the face of a box containing an arc light. The lithographic plate coated with the light-sensitive material moves in horizontal and vertical directions in front of the negative. When the micrometer shows the plate in the right position, the negative and plate are brought into intimate contact with each other, either by mechanical or atmospheric pressure, through removing all the air from between the negative and plate with a vacuum pump. The arc light is switched on and the exposure made at this spot on the plate. The arc light is then switched off, the pressure is released, and the plate moved the required number of inches to the next position, this being repeated until the plate has the desired number of duplicates on it or the number of different subjects to fill the printing area. No white light should have access to light-sensitive lithographic metal plate at any time except the light that properly passes through the negative, or the plate will be fogged in just the same way as the film in an ordinary camera if it is exposed to any white light other than that passing through the lens when the exposure is made. The photographic coating on this lithographic plate is very low in sensitiveness as compared with the film that is used in an ordinary camera.

The workroom can be illuminated with quite a bright yellow light, which is perfectly safe for the lithographic plate and at the same time bright enough for comfortable working of the machine and for the chemical manipulations required in the preparation of the plate.

Fine-screen halftones can be transferred by hand onto the lithographic metal plate, but the results are not equal to nor as certain as if done by photographing direct on a press plate.

For producing negatives for use in these new step-and-repeat machines a photographic department is required. While the equipment is almost identical to that used in photoengraving and which can be used for the purpose, special cameras have been developed for

and grease-resisting all those blank spaces that are to be white on the paper. There is no noticeable relief; the plate surface is to all ordinary appearances perfectly flat or, in other words, planographic.

The light-sensitive coating on the lithographic metal plate usually consists of albumin and a bichromate dissolved in water which is spread out in an even coating by spinning the plate in a machine called a "whirler," which

is kept running until the coating is dry. At this point the coating is sensitive to light. When this plate is placed in contact with a suitable negative and exposed to white light, daylight, sunlight, or arc light, the parts of the coating acted on by the light will no longer dissolve in water. They become "hardened" by the action of the light, and the parts not exposed to light will wash away with the water. The albumin coating alone will not stand the action of the "etching" solutions, so after the plate has been exposed it is coated with a thin film of special ink on top of the albumin coating.

After the ink has dried the plate is immersed in water, or water is flooded over the plate with a hose. The water penetrates the thin ink film and dissolves the unexposed albumin underneath, which in washing away carries the ink with it. This developing

is helped along by gently rubbing the inked surface with a swab of absorbent cotton, as the ink coating is quite tough and requires a little mechanical friction to remove it. The pictures or type matter appear on the plate as they will print later on the press, right side to and not reversed as in photoengraving, since the plate first prints on the offset rubber blanket in the press. This reverses the work as to right and left and the impression from the blanket onto the paper is again right side to.

After the plate has been developed it is treated further to prepare it for printing on the offset press. The solutions for this purpose are numerous, and many different formulas seem to work equally well, each plant working in the same general way but varying in details. The whole object is to prepare the grained metal surface so that it prints lithographically; that is, the parts holding water will resist ink.

One objection to this method of photographing on the press plates which

COPY!!!

Yes, Sir—And it is our aim to get exactly the right word *always* even if it makes us look like this!



Courtesy of The Holmes Press, Philadelphia

the more economical production of negatives for offset and also for doing many things that are found to be possible and useful in offset but which are not so applicable to photoengraving for the letterpress. The negatives are on quarter-inch-thick plate glass for these step-and-repeat machines, and 20 by 24 inches in size is just ordinary, while in photoengraving this is considered a large-size plate. These special cameras are also fitted with micrometers for repeating small work on the negatives in order to reduce the time used in preparing the press plate later on in the process.

Another detail in offset-press plate-making that is usually misunderstood is the "etching" of the plate. This does not correspond to etching in photoengraving, where the metal is actually dissolved to produce a relief printing plate. Lithographic etching is not of a corrosive character. The lithographic etching solutions have only a surface action on the grained metal, and the purpose is to make water-attracting

is frequently brought up by lithographers is that the ink on the plate is not in actual contact with the metal, due to the thin, hardened albumin between the two, and the work cannot hold as firmly as hand-transferred work, where the ink is in actual contact with the metal. This sounds reasonable, but has long ago been shown to be a fallacy. The runs from these photographic plates on the press are in every way equal to those from the hand-transferred plate. It is all a matter of properly preparing the photographic plate with solutions that will not wreck the photographic images. Runs of 200,000 impressions from one of these plates are not at all unusual; in fact, they are frequent.

This is an outline of modern offset lithography. It has actually created a field for itself, rather than made a field by taking work away from the typographical printer to any serious extent. There are more typographical printing plants today than ever, due to the present methods of advertising, which demand something different every day from those in the graphic arts. The typographical press has grown from a flat-bed machine to a high-speed rotary printing in four or more colors. The lithographer advanced from the stone and direct rotary press to the lithographic offset press to enable him to satisfy the demands of this same modern advertising. Because advertising is growing rather than diminishing in volume, both offset and letterpress printers face the future with assurance of increased opportunity.

The offset printed job is different from the typographical. Large color-work can be produced that is beyond the practical limits of photoengraving plates, and the electrotyper in duplicating these photoengraved plates is limited to a certain size. Here the offset press is in a class by itself; in fact, has no competition.

The letterpress also has its own individuality where firm, crisp, clean-cut results are wanted on the printed sheet, such as in a shoe or fine-tool catalog. Each method of printing has characteristics all its own, due to the means of applying the ink from the printing plate to the paper, and from all appearances both will live for some time to come—at least long enough for all of us engaged in it at present to be kept busy, and profitably, to the end of our days.

A glance through back numbers of *THE INLAND PRINTER* for the past few years will give the reader some idea of the reproduction and plate-making methods for the offset press. Numer-

ous articles are there of exceptional value to those already in this business and interesting to those contemplating going into it. Many ways of producing the color-separation negatives are being developed and tried out. All are more or less uncertain and depend almost entirely on the good color judgment of the photographer and the retoucher. All will produce good work when backed up by exceptional skill and long experience with the particular method. No method exists now for the handling of the halftone-dot picture that can be worked with the certainty with which the photoengraver

etches these on the halftone plate for the letterpress. There is plenty of room for improvement; every step ahead is the result of 10 per cent inspiration and 90 per cent perspiration, and the goal is far from being in sight.

In the meantime, offset has had a beneficial rather than a detrimental influence on letterpress printing. It has been responsible for the creation of many fine specimens of typography in recent years which probably would never have seen daylight had it not been for the competition that the product of the offset press has provided in the graphic arts field.

The Postergraph Method of Reproduction

By FRANK O. SULLIVAN

THE insert appearing opposite this page was reproduced by the Postergraph method, a new and patented process, so far-reaching according to its sponsors that it embodies the most advanced steps attained since the advent of the offset press. Continuous tone 8 by 10 panchromatic dry-plate negatives were made from the original sketch; very little retouching was done on the negatives. These negatives were placed in a projection machine having a step-and-repeat arrangement that eliminates the use of any step-and-repeat machines or vacuum printing frames, and projected through the screen directly upon the press plate.

A special feature of the projection machine is that, with one-fourth the power, it produces four times the actinic rays of light that are now produced by the ordinary arc light. These strong rays of light enable the operator to burn his image into the press plate, with no halation of the dot whatever and, through a mechanical rather than a chemical action, produce a semi-intaglio plate that will stand up for an indefinite run on the offset press. The longest run so far, as stated in a previous issue of *THE INLAND PRINTER*, was 170,000 impressions, and the plate was still in perfect condition.

Only the 8- by 10-inch negatives are used, but, although there is no necessity for them, larger ones can be utilized. The press plate is placed in an upright position and the image is projected directly upon the press plate. The same negatives that produced the accompanying insert were also used to produce a 28 by 42 poster; in fact, varying sizes can be produced from the same negative, and it can be stepped up as many times as the size of the press plate will accommodate.

Another feature of the Postergraph method, and one that has been missing in the past, is the ability of the operator to reduce his image in a very few minutes on the press plate, and still hold all his color values. Any part of the sketch can be reduced at will on the press plate, after it has been photo-composed and developed and in almost less time than is required to tell about it here.

Still another feature of this process is its ability to produce black and white—type and halftones—in a simple, easy manner. Type, no matter whether produced by letterpress, gravure or offset, has to be set up and proved. The Postergraph method is to take the proofs, make a layout on a white sheet of paper, tip the proofs on this sheet, make an 8- by 10-inch negative of, say, an entire sixteen-page layout, place the negative in the projection machine and project the entire sixteen pages directly upon the press plate in the exact size desired. If halftones also are to be used, the places where they go are masked out and the type projected, and another 8- by 10-inch negative is then made for the halftones, the type masked out and the halftones projected in their proper places upon the press plate.

For the reproduction of any and all subjects by this method a new sensitizing material is used on the press plates, and no acids are used at all in the production of the plate or in printing from the plate. By this method halftone plates can be produced on satin-finished copper, also on gravure plates where the flat copper sheet is used. In short, the lithographer using the Postergraph method can produce plates for any of the three major methods of printing.

Comment on the Pressa at Cologne

By MARTIN HEIR

Special European Correspondent, "The Inland Printer"

IF THE Pressa, the printing and publishing exhibition now being held here at Cologne, had reached the aim of its promoters it would probably have gone into history as the greatest of all printing and publishing expositions ever held. The conception of the affair was an admirable one: Grounds for the exposition were secured almost in the center of Cologne, just across the river from the beautiful and famous cathedral; magnificent buildings were erected, some of them solid enough to stand up against weather and wind for centuries; and the grounds were laid out and beautified by landscape architects of note, with flower beds, shrubbery, and fountains in profusion. But even today, fully two weeks after the opening of the exposition, the visitor is met with numerous locked doors and, worse still, signs on door-knobs which tell you "Eingang Verboten." Something has evidently gone wrong with the arrangements.

Coming in through the main entrance the visitor must walk two good city blocks before he can gain entrance to the building on the right, and when he finally gets in he is confronted with an exhibition of Austrian art furniture, rugs, tapestries, and bric-a-brac. It was an interesting and beautiful exhibition, to be sure; but what has it to do with printing and publishing? Let us consider as a remote possibility that the future will boast composing-room floors brightened with many-hued Austrian rugs and bindery walls decorated with gobelins. But not even the florid imagination of Jules Verne or H. G. Wells could conceive press-rooms furnished with mahogany make-ready tables beautifully inlaid with garnet, mother-of-pearl, or ebony.

In the same stretch of buildings were exhibitions of the state railroads; the postal, telegraph, and telephone systems; the state department of animal husbandry, showing the amount of butter fat produced by German cows for a number of years back, and other such valuable statistics, as well as data regarding iron and coal production, timber, fruit, and agricultural products; also exhibits of vacuum cleaners, cash registers, locomotives, etc. All were interesting enough, judged singly or in combination, but the sum total of all these parts hardly produced a satisfactory whole when con-

sidered as a printing and publishing exposition. The impression nearest at hand was that the hope of the promoters of filling the buildings with vast exhibits of printing machinery and supplies had been badly shattered, and that the space thus left vacant had to be filled with something regardless of its remoteness from the first glorious conception of the thing.

The exhibits of the different nations were housed in a row of buildings facing a marvelous esplanade with beds of tulips, heliotrope, forget-me-nots, and pansies, bordered by green lawns and flowering shrubs. In the background were hundreds of fountains throwing streams of water into an artificial lake. How all this magnificence could have been accomplished in the short time at the disposal of the architects defied explanation.

The first of the exhibits in this row was labeled S. S. O. R. in large red letters. It was the exhibit of Soviet Russia, but the first door was closed and the second carried the sign "Eingang Verboten." Workmen were evidently trying to put the exhibit in order, but somehow had been delayed. As a result we were cheated out of a chance to see what Soviet Russia is doing for the art preservative. A number of other buildings in this section were similarly inviting.

At the building of the United States we also met the sign "Eingang Verboten," but we paid no attention to it, as we felt we were on home ground. We fail to understand why the sign was placed there, as everything seemed to be in readiness to receive visitors. True, half a dozen mechanics were in evidence, but they were fitting and adjusting machinery parts. As this was the first building where we had discovered any modern printing machinery, it naturally forced our attention and close study.

Our eye was immediately attracted to a large rotary magazine or catalog press manufactured by Winkler & Company, of Berne, Switzerland. We have for years known of the Winkler company as a manufacturer of the dry-mat stereotyping machinery that has made it possible to print fine-screen halftones on fast rotary presses, but we did not know that the company also had begun to build fast rotary web presses. Possibly it means more competition for American, German,

and English manufacturers of such presses. Besides this press, a number of other Winkler products were exhibited, together with Tschudi stereotyping machinery, Martini booksewers, etc., all by the International Equipment Company.

The American exhibitors were the Intertype Corporation, with three models; the Dexter Folding Machine Company, one catalog folder; the Bracket Stripping Machine Company, a book trimmer; the Miehle Printing Press & Manufacturing Company, one Miehle unit and a two-color press; John Henry Nash, four cases of printing samples; Bartlett-Orr Press, wall cases of printing samples, including a copy of the U. T. A. Code of Ethics; the Audit Bureau of Circulations, wall cases showing the aim and history of the organization as well as forms used by the members for circulation data.

The American Type Founders Company showed eight wall cases of printing produced with the materials of the company. The School of Journalism of the University of Missouri showed by statistical data the worth of university training to the embryo newspaper man as well as the progress of journalism classes in the recognized schools of learning. The New York *Herald* and *Times*, the Chicago *Tribune*, and the *Christian Science Monitor* also had exhibits in this building. The London *Times* monopolized the exhibit of our English brethren.

In the machinery building proper, which we finally reached after numerous inquiries and many fruitless attempts, there were hardly more than twenty interesting exhibits, some of them still undergoing the first movements of construction. The most comprehensive exhibit in this section was that of the Mergenthaler Setzmachinen Company, Berlin, manufacturers of the German linotype. This company occupied about one-third the space of the first floor of the building, exhibiting a number of linotype models, some of them new to Americans.

One of these models had a magazine more than a yard wide at the top. The man in charge advised that the machine was constructed to meet certain newspaper requirements, as, for instance, to set an article complete—main heading, sub-headings, and body—from the same magazine and on the same keyboard. In other words, it

was a complete newspaper composing room in one machine with one magazine. What possibilities the machine would have in a book and commercial plant the attendant could not tell us, but we can readily see how such a machine would fit in handily in many of our large plants. Another model had four magazines, the lower two being considerably wider than the upper two. These two magazines were used for larger type sizes.

Monotypes of different models were exhibited by the Continental Monotype Actien Gesellschaft. There was also a German typesetting machine in operation, and a Ludlow typograph was ex-

hibited in a moment by means of a simple manipulation. The type will come out clearly, with the ink evenly distributed." It almost borders on the millennium, so the makers say.

Another novelty was a proof press operated by a treadle. After the form was placed in the press, the operator stepped on the treadle, three ink rollers passed over the form and then the impression rollers. How satisfactory a proof the press will produce we cannot tell, as the exhibitor had neglected to provide ink for the rollers. As the impression roller is made of rubber and is only two inches in diameter, we are not sanguine about the result. The

hibit of Walter Kellner, Barmen, who exhibited three such machines, ranging in speed from 1,800 to 3,000 impressions an hour. Not one of these machines was in operation.

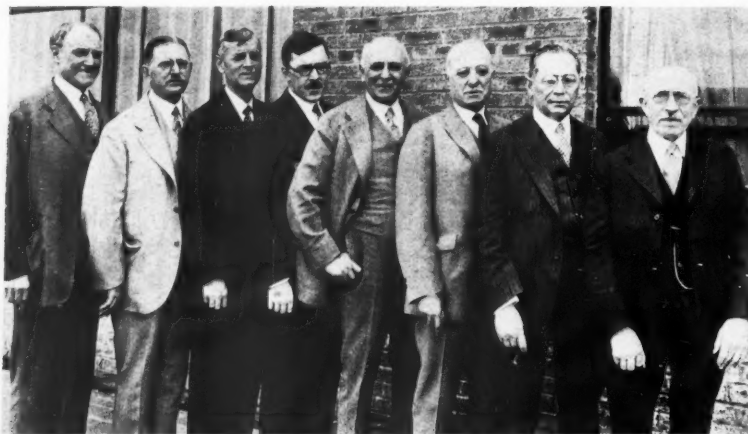
There were, of course, other exhibits of printing, binding, and engraving machines, but none of them merited special mention. Not one of them showed any particular progress in the line it represented, except perhaps the cameras and plateholders exhibited by Klimsch & Company, Frankfurt. The composing-room equipment exhibited was of the clumsy wooden kind we discarded twenty years ago.

One of the reasons why the exhibits of printing supplies were so few was that the typefounders, papermakers, rollermakers, and inkmakers exhibited through their different trade organizations and not as individual concerns. Every one of these organizations had big and instructive exhibits, but the individual concerns gloried with their absence. The master printers' and the master bookbinders' organizations also exhibited their wares, as did the different unions in the industry. The master printers' organization showed samples of the different reproduction processes.

The historical exhibit was quite comprehensive and well worth the time and money expended. In one part of this exhibit we found a reproduction of Father Gutenberg's workshop. Schoeffer, in brown duck trousers, blue jacket, and wooden shoes, was sticking type as if he were being paid by the piece. That the stick he used was of the vintage of 1890 and the case hardly a day older did not detract in any measure from the general effect. According to Dr. Ruppel in Mayence, this is one of the permanent exhibits of the Gutenberg Museum.

In another place they showed how paper used to be made by hand. A stamp mill reduced the rags to pulp; the pulp was bleached and gathered into sheets on blankets, etc. It was an interesting exhibit; but because nothing was exhibited either there or anywhere else on the grounds to show the progress of papermaking, many a visitor got the idea that this was the method by which paper is produced at the present time. That's one danger of such historical exhibits.

In an exposition aiming to show the progress of the printed word it is but natural that newspapers and other mediums for the circulation of the events of the day should be featured. Therefore, the national exhibits, besides containing a lot of propaganda for the countries themselves, gave appropriate space and attention to their newspapers. In the historical section,



The American Delegation to the Pressa

Left to right: George Ortleb, Ernest F. Eilert, John Clyde Oswald, I. Van Dillen, G. F. Kalkhoff, Frank J. Ball, Alexander Diamond, and A. R. Flower.

hibited, but it was not in operation. On another section of the floor four typographs were exhibited, one or two of them being in operation.

The Lagerman "Princept" press was the most interesting printing machine of the smaller type exhibited. One of the features of this press is that it will take a number of forms at the same time and print them on different stocks (color, size, and thickness). For instance, it will print one sheet of letterhead and two envelopes at the same time, three jobs in all; or it may print four envelope stuffers, all on different kinds of stock. The press is fully automatic and makes 3,000 impressions an hour, according to the manufacturers. It will take a sheet about 14 by 20 inches, or a number of sheets aggregating this size. Another claim made by the manufacturers of this press is that by employing an improved kind of roller trucks the durability of the rollers is greatly increased. Their statement is: "Old and new rollers can easily be used together. Should the rollers have shrunk or swelled through changes in temperature, they can be

operator stated that the machine was intended for newspaper work.

Koenig & Bauer and Albert & Company competed for supremacy as exhibitors of newspaper presses, with the odds slightly in favor of the Albert people. In one of the smaller buildings the two companies exhibited side by side an Albert rotogravure press printing a thirty-two-page two-color section of the *Kölnischer Zeitung*, while the Koenig & Bauer machine printed the regular edition of a newspaper. Both presses worked smoothly and efficiently. In the main machinery hall another Albert press was on exhibition. It was called an illustration press, meaning that it was constructed for the printing of illustrations in color. On top of the machine it had three immense cylinders, in size surpassing anything used on our old-time drum cylinder presses. It was not in operation at the time we passed, but judging from the samples exhibited it evidently produced high-grade work.

That the small offset press is being pushed to the limit in Europe was thoroughly demonstrated by the ex-

also, the press was allotted a big share of the space. Passing through the entrance hall, where the press is pictured as the mirror of the times, one is shown through exhibits how the different ages spread the news—by drum beats, smoke signals, messengers on foot, on horseback, even on skis, etc., and then through the first newspaper, a Chinese state paper. The dodger or single-sheet newspaper of Gutenberg's time next came to view; then the newspaper of the periods of Frederick the Great and Joseph II, the French Revolution, Napoleon, and Bismarck.

Printing in general and the book in particular drew attention in a connecting section. The Gutenberg Museum at Mayence had contributed much valuable material to this section from its archives—books printed by Gutenberg, by Fust and Schoeffer, etc., as well as charts showing the spread of printing and printers during the latter half of the fifteenth century.

Nor was the modern book art neglected. The Association of German Book Artists had arranged an admirable exhibition of modern European book production. In a pamphlet describing the English section of this exhibition Oliver Siman says:

The selections have endeavored to do justice to all serious contributors to the art of the book, be the channel through the artist, the type-founder, the printer, or the publisher. . . . It is to be hoped that the small array of modern types shown in the frames is but a beginning of a revitalized school of native type design.

The books . . . speak for themselves. It is sufficient to say that apart from the work of Emery Walker and Bernard Newdigate of the Shakespeare Head Press, the present fathers of English printing, and the university presses, all the books exhibited are the work of young, or comparatively young, men and women. . . .

Nearly every book has been set mechanically by the monotype, consistent exceptions being all the books printed at the Golden Cockerel, Shakespeare Head, and Gregynog presses, all of whose books are still hand-set. Furthermore, every book has been machine-printed with the exception of those printed on hand-presses at the Gregynog Press, St. Dominic's Press, and the Pear Tree Press.

Caslon and Caslon monotype are the most frequently used types, although monotype Garamont, Imprint, Baskerville, Blado, and Poliphilus are becoming increasingly in evidence.

The illustrations favor the medium of the line block and wood engraving in the majority of cases, although copperplate engraving and the stencil method have been tried with considerable success.

Of the books in the exhibition a majority were selected because of their typographical excellence. The presses given places were the Cayme Press, the Cresset Press, the Florence Press, the Gregynog Press, the Nonesuch Press (Francis Meynell), Oxford University Press (Stanley Morison), the Curwen Press (Oliver Siman), the Shakespeare Head Press (Bernard Newdigate), St. Dominic's Press, and Emery Walker. Other books were selected for excellence in illustrations, including drawings and engravings.

The exposition was formally opened Saturday morning, May 12, in the presence of a crowd estimated at about five thousand. Sir Eric Drummond, general secretary of the League of Nations, answered the question as to why

ceremonies were Jacob Gould Schurman, United States ambassador to Germany; Dr. Otto Brauns, German minister of labor; D. Küls, Reich commissioner, who represented Foreign Minister Stresemann; M. Krestinski,



Panel in American section of the International Press Exhibition at Cologne.
Arranged by the Bartlett-Orr Press, New York

the league was represented at the exposition by stating that "the League of Nations depends so much upon public opinion that it could not successfully solve its problems without the help of the press, the outstanding ally of the league in its mission of peaceful coöperation among nations." Other speakers of note at the opening

Soviet ambassador to Germany; Espinoza de los Monteros, Spanish ambassador to Germany; Professor Wolff, Dresden, who represented the newspaper publishers; Dr. Dovisat, of the Reich Association of the German Press, and Geheimrat Volkmann of Leipsic, one of the German delegation to the U. T. A. convention in 1924.

Geometry as an Aid to Printers

By FRANK BORTLIK

THE printing industry employs more branches of science at this time than any other single line; in fact, its progress was made possible by their use. The question may arise: Has geometry a place with these sciences? After the reader of this article has finished its perusal he will recognize geometry as a friend whose merit was not appreciated. After he comes to know geometry he will prize it, and use it, in special times of need.

Occasionally the compositor has as his task a style of set-up which to him generally is a dread and, because of its distinctiveness, is now coming into vogue more and more. Such set-ups have the form of a triangle, a rhombus (a diamond shape), a rhomboid, a pentagon, a hexagon, an octagon, a diagonal, a five- or six-pointed star, or any odd-shaped figures.

Take, for example, a style of set-up such as is shown in Fig. 1. Just how would you cut the rules and justify it?

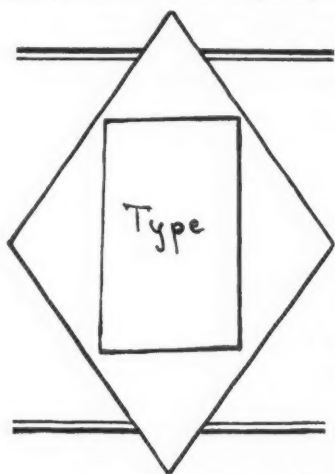


Figure 1.

Would you find it very difficult? Would it be, when completed, a satisfactory job? Would it take very long to do?

Ordinarily, in getting the angle for the miter of the rules, one would set the mitering machine at approximately the required angle, cut two, to match, and lay them on the copy. If it seemed right, he would let it go at that. We are acquainted with this type of joint, when it is locked up in a form — to be patched up in the pressroom with soap, chewing gum, or other makeshifts, by the hurrying pressman.

Now, as to the justification: The compositor would have started the job

in a small chase, cut the rules, and if molten metal were at hand laid it on a stone, planed it, tightened it, and poured in the metal, chancing the possibility of defacing the rules with the hot metal or the ladle, also of having a

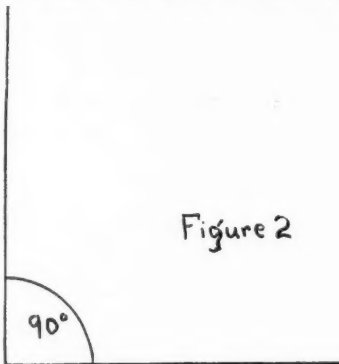


Figure 2

river underneath. Where no hot metal would be available, he would have the tightened form filled in with cards, leads, slugs, quotations, quads, and spaces, only to find it changed when locked up with other pages. Some have been found to have stuffed the spaces with wet paper. However, it does not always prove satisfactory and takes considerable time.

Before explaining how this could be done by a tried method, satisfactorily, and with comparatively little effort and time, some principles of geometry must be set forth.

Geometry is a science of angles. An angle is the divergence of two straight lines, called sides or legs, both meeting at a common point called the vertex. The amount of divergence is measured in degrees, irrespective of the length of the lines comprising the angle.

A degree ($^{\circ}$) is one three-hundred-and-sixtieth of a circle. A quadrant is one-fourth of a circle and is 90 degrees, or 90° ; the angle formed is also called a right angle (see Fig. 2). Triangles having a right angle are called right triangles. A semicircle is one-half of a circle, or 180 degrees.

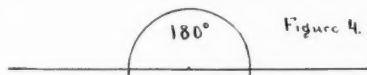


Figure 4.

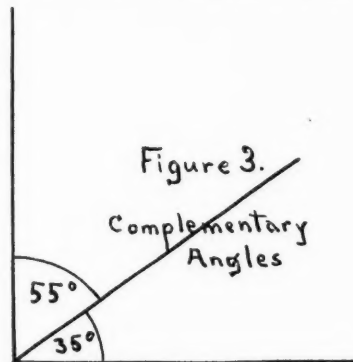
The complement of a given angle is that angle equal to the difference between 90 degrees and the given angle. Thus, the complement of 35 degrees is equal to 90 degrees minus 35 degrees equals 55 degrees; or, vice versa, the

complement of 55 degrees is 35 degrees (see Fig. 3). An obtuse angle is greater than 90 degrees; an acute one is less.

Angles are measured by means of an instrument called the protractor, illustrated herewith (Fig. 5). It is made of metal, or of transparent celluloid; the latter is recommended. The author bought one for forty cents, and it may be had where draftsmen's materials are to be found on sale.

To use it, place A (Fig. 6) at the vertex and the base line on one of the legs or sides of the angle to be measured. If the angle is an obtuse angle, its degrees will be the larger reading on the scale (side if need be extended to the scale). If it is an acute angle, then its degrees will be the smaller reading on the scale.

If in using the protractor, it is found difficult to place point A of the protractor at the vertex, as is the case in mitering machines and the Miller saw, then shift the protractor along the base line until A comes to a vertex as will be seen in proposition 1, which



is to the effect that where parallel lines are drawn to the base line the angles to the other side are equal. An angle of 55 degrees was used. The same would be true of any angle.

It will be a great aid to compositors when the angular scale is stamped on mitering machines and saws by manufacturers; but until then the protractor will be a great aid, using this proposition 1 as a guiding principle.

Many compositors have raised questions as to the significance of the numbers and stops on mitering machines and saws. For instance, on H. C. Hansen's mitering machine they are 4, 5, 6, 8, 10, and 12; on the Miller saw they are 4, 5, 6, and 8. The answer is that these are the settings for miters

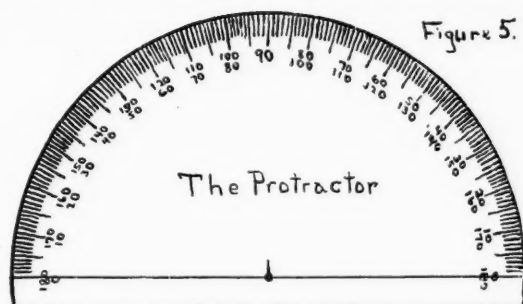


Figure 5.

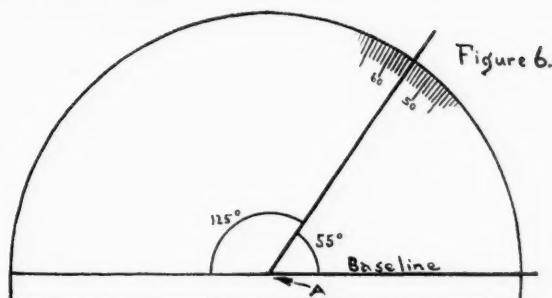


Figure 6.

of angles of the equiangular figures having such numbers of sides. Measured in angles they are 45 degrees, 54 degrees, 60 degrees, $67\frac{1}{2}$ degrees, 72 degrees, and 75 degrees, respectively.

There are elaborate devices on the market to be used with machines, but for the compositor who finds them expensive and encumbering the protractor will be preferred, especially as it provides an unlimited number of uses.

Now we turn to our original problem: to set a job as in Fig. 1. It will be seen that a difficult figure was chosen, so that it will be appreciated how simple it is to use the protractor and the method here offered. It should be at hand for measuring angles just as is a line gage or rule for measuring lengths of galley and pages.

After making an actual-size drawing or having it drawn in the dummy, the angles should be measured, if the figure is symmetrical, as is the case here. Then measure any angle as, for instance, A (Fig. 7), by method suggested in Fig. 6; this is 55 degrees.

Angle B is 35 degrees. This need not be measured; but, using the principle in proposition 2, which is to the effect that in right triangles the other two angles are complementary and the sum is 90 degrees, the size of either angle can be found, of course, by taking the difference between it and 90 degrees.

Proposition 3 will also prove helpful; that is, that alternate angles on a diagonal, cutting parallel lines, are equal. Thus it will be seen that using propositions 1, 2, and 3 will enable one to determine easily and quickly all the

angles in and outside of a symmetrical figure. Merely measure one angle and compute the rest.

Proceeding to cut the rules, we observe that there are no stops for 35 degrees or 55 degrees. In that case it will be necessary to slip the protractor

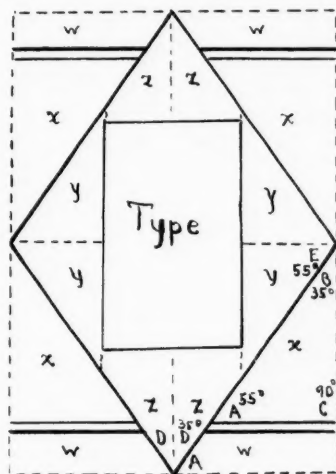


Figure 7.

under the swinging gage and fasten it, when the correct position can be determined and the protractor removed. This setting will serve for both ends of the rules for ordinary work, but for better results reset the machine for each angle. The lengths will be as in the dummy or drawing made.

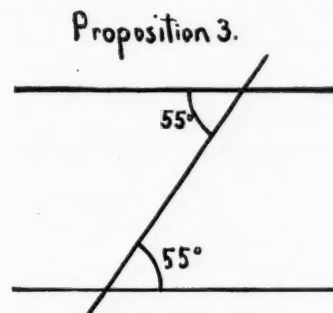
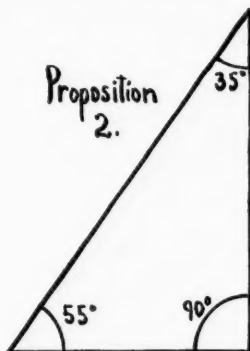
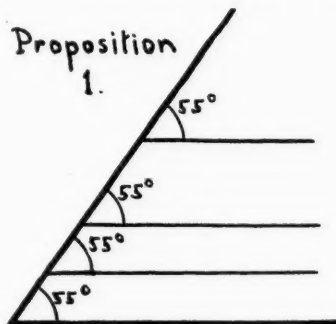
Now as to the justification: Use the small blocks such as are used for elec-

trotypes; being hardwood, they serve well. Set the saw at 35 degrees; be sure that it is sharp. After it has been set, with the aid of a protractor at the near right side of the gage, fasten it tightly. Blocks for x , y , and z are cut with the same setting, blocks for w being remnants. In reducing the blocks, cut the stubby ends that are opposite the vertex, this being most convenient. If they should be a trifle shy, add spacing material along its diagonal, that is, the side opposite the right angle.

It will be noted that the gage was set for 35 degrees, and the blocks are to be cut accordingly. Though they could also be cut on the opposite side to 55 degrees, cutting blocks at the most acute angle may be found most convenient. Where they are large, for safety's sake they should be cut partly against the gage and the rest of them by freehand methods.

The figure being symmetrical, only a portion was measured and computed, but if the figure had been partly symmetrical then it would have been necessary to treat such portions as are symmetrical at the same time. If the figure were not symmetrical at all, then all the angles would need to be measured individually.

Forms used occasionally are shown in Fig. 8. In A we have a five-pointed star in a pentagon, the star being formed by drawing diagonals. The rule for drawing such a figure or any equiangular figure of any number of sides in a circle would be to draw a line, with the aid of the protractor, from the point where the diameter touches the circumference, at an angle found



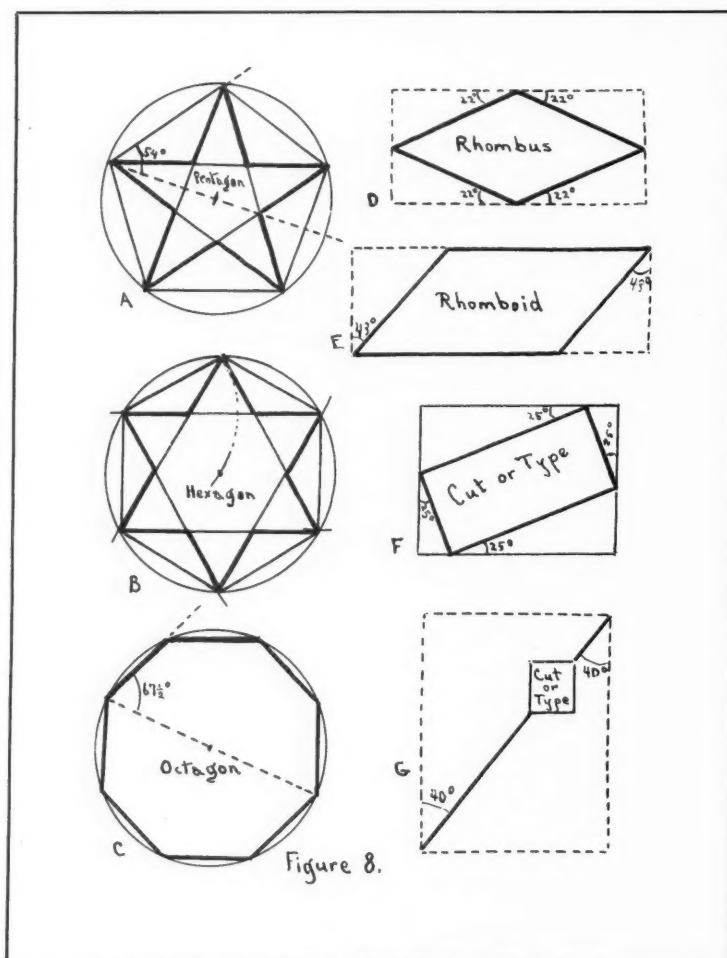


Figure 8.

by using the following formula: 180 degrees minus the quotient of 360 degrees divided by the number of sides desired; half of the resulting angle is used. Form C was so drawn. In form B this computation was not necessary, but was used merely to mark off on the circumference the intersections using the radius of the circle as it is shown in the diagram.

In form F we have a common case, where it is desired to swing a cut or type. Here four blocks may be cut with one setting, since the acute angle is the same for all four sides. The same principle applies in forms D and E, likewise in G; two blocks are then trimmed and notched for the cut or type, and the rule is placed between. It will be apparent how easily otherwise complicated forms can be cut and justified by this means.

It is true that many layouts of ruled forms received by compositors should be reproduced as a line cut, but they come as composition and must be so handled in the shop.

A little practice and patience will make one very proficient. As test examples the following are suggested to the readers of this article:

What are the angles for mitering the rules of the following: a hexagon; a five-pointed star; a six-pointed star; of form D (Fig. 8); of form E?

How would you set the mitering machine or saw for cutting 30 degrees without the use of the protractor? (Answer: Set it to 60 degrees; stop at 6, its complement.) For 18 degrees; 36 degrees?

Often in colorwork the cuts need to be swung to register. Coming from the foundry or the engraver's there may be quite a difference in the tilt of a cut. This may be accounted for by various reasons: that the blocker of the cut had no angle specified, or, to hurry this job, a rough guess was made, or the position was changed in changing the copy. The result is that the tilt is too much or too little, or none at all.

Stonehands object to filling the corners with miscellaneous spacing material, because it tends to get the rest of the matter around it out of register, and is in itself not reliable, being apt to work up. Two things may be done:

lift the plate and remount it to the proper angle, or cut angle blocks as in form F, Fig. 8. Should this take too much space the corners may then be cropped with the same setting of the saw as was used for the angle blocks. Of the two methods mentioned above the former is preferred because it gives the greatest degree of rigidity.

But it may be asked, how shall we determine the angle for remounting a plate? Simply (a) choose any two prominent points of the figure in the copy as it should be swung; (b) measure the angle formed. After drawing a vertical through either point, then (c) swing the cut correspondingly, again with the aid of the protractor.

It will be apparent that the use of the protractor, square, and dividers, coupled with the use of the fundamental principles of geometry as set forth, will be of use not only to the compositor, but also to the stonehand, the blocker of cuts, the engraver, and the commercial artist.

Sensible Publicity for Printing

A typical story is told in an advertisement run in the *Omaha World-Herald*, as part of the coöperative campaign being put on by members of the printing and allied industries. The purpose of the message was to tell the business man how to use printing in the most valuable possible manner.

This is the copy as it appeared, under the headline, "This Man 'Lost' \$14 on a Job of Printing—":

"An executive of a large corporation planned a new office record. It was designed to save a lot of time.

"He might have asked half a dozen printers for 'bids,' but instead he called in a salesman who, he knew, was quite a specialist in work of that particular kind.

"This salesman asked the purpose of the record. Then he suggested a simple change should be made in the form.

"The change made possible a saving to the corporation of about \$3,000 a year in clerical work alone. In addition it made the record almost error-proof.

"Later the customer found he could have bought a similar job for \$14 less than he paid. But he doesn't consider that he has 'lost' any money whatever on this deal.

"'I'll pay \$14 for a \$3,000 idea every day in the week,' is the way he sums up the situation.

"It isn't the price of a printing job that counts so much as how well that job serves your purpose.

"Let your printer help you with your printing problems. You'll find him able to save money for you."

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter.

Field Managers Meet at Memphis

Preceding the National Editorial Association convention at Memphis, May 28, 29, and 30, the National Association of State Press Field Managers met for four days in its annual exhaustive discussions of vital newspaper problems and plans.

Those present included: President Edwin A. Bemis, Littleton, Colorado; Secretary Ole Buck, of Lincoln, Nebraska, and members Little of Kansas, Hubbard of Missouri, Wier of West Virginia, Long of California, Rowe of Ohio, Kennedy of Washington, Feighner of Michigan, Haislet of Minnesota, Ellsworth of Oregon, Rutledge of Oklahoma, Shaw of New York, and Caswell of Iowa. H. C. Hotaling, executive secretary of the N. E. A., and Vice-President Erwin Funk of that association attended all sessions, and President Charles M. Meredith was present most of the time, while Presidents Parsons of the New York Press Association, Burkey of Michigan, Jarnagin of Iowa, Kuhle of Nebraska, and Denman of Missouri were interested observers.

The four days of this convention represented real work, for the sessions began at 8:30 a. m. each day and continued through to 5 or 6 p. m., with an evening session or two. And in the discussions every member took a part, often with some good suggestions and comment from the state presidents in attendance, and some sound and sage advice from the "higher-ups."

The meeting was in no sense a mutual-admiration affair, and the subject of their own compensation and emoluments was never mentioned by these field men during the entire week. Without divulging secrets we may say that often some radical differences arose, and in some instances votes were called for to record a decision that might be taken back to the different states.

This was true regarding the matter of advertising rates for local newspapers—whether such rates should provide one figure for local advertisers,

another for foreign or national business, a graduated scale for quantity and regular users of space, and a top rate for transient or open accounts. Here was room for enough difference of opinion to occupy half a day, and it did, with finally a majority vote in favor of a flat rate with quantity and frequency discounts and the quoting of same rate to both foreign and local advertisers. The majority vote was against two rates, and also against any line of business, or of politicians, being quoted a higher rate than others. In none of these votes was the decision unanimous, and the record was made only for informatory purposes.

Advertising agencies and national and other outside advertising were daily topics of discussion. H. Z. Mitchell, of Bemidji, Minnesota, member of the N. E. A. committee on advertising, came to the meeting early and gave the field men his views on agencies and advertising and on the American Press

Association as a representative of the newspapers, from observations and information he had an opportunity to gather during a recent trip East to visit agencies and others. His advice was favorable to national representation for the local newspapers and the use of the A. P. A. rate book and service. No decision was arrived at, but a majority favored Mr. Mitchell's ideas.

Audits and Other Questions

Audited circulations for country weeklies was another very important topic which was threshed out at great length and without gloves. Nebraska and New York field men had started plans for such audit of circulations, and in Nebraska ten audits were reported already made by a firm of accountants employed for that purpose by the field manager. Forms to be used by the New York Press Association were given to each field manager, with the understanding that these may yet be changed slightly, though the forms have been approved by advertising agencies and others consulted. The idea is a simplified form of the A. B. C. audit, with a lot of office and local information regarding each newspaper as a guide to the field it occupies.

Later, Mr. Green of the Campbell-Ewald agency, at a dinner with the field men, presented another form which, it is suggested, may give the information desired by the agencies. In both these forms a publisher's statement of facts regarding his circulation is the prominent feature. Each field manager will shortly be working on this problem with his member papers, and it is hoped that by next year some substantial progress along this line may be reported.

Fire insurance for newspaper plants, fifty-fifty advertising accounts, major activities, checking sheets and copies, rate cards, free-publicity grafters, casting plates from mats, how to get more members, legal rates, book-keeping, subscription voting contests, service only to members, cut services, cost finding, contact with other trade

ANNOUNCING A WORLD OF COLOR



MISS DUTTON'S CONTRIBUTION TO THE NEW STYLE OF ART

On the occasion of the 10th anniversary year of the founding of the Ontra Cafeteria, Miss Mary E. Dutton, a woman of vision and of high standards of art, has presented to the world a new style of art. This new style is a blend of the old and the new, and it is a style that is sure to be the style of the future. It is a style that is sure to be the style of the future. It is a style that is sure to be the style of the future.

ONTRA CAFETERIA

211 S. Wabash Ave. 10th Floor, Ill. 10th Floor, Ill. 10th Floor, Ill.

The new art, modernism, in this case apparently inspired by totem pole carvings, which aren't so new, is employed in this advertisement announcing the fact that the interior decorations of the well-known Chicago cafeteria are in keeping.

organizations to promote friendly interest, chain stores—these and a hundred other topics and problems were gone over from end to end. That the publishers in states having field managers will get the benefit and advantage of these many discussions goes without saying.

Nothing equal to these sessions in the way of newspaper discussions has, in our opinion, ever been experienced by other organizations. As for sincerity and desire to get the most out of the convention and make note of things said and done to take home to the publishers represented by these field managers, there can be no question at all. These men are in earnest in a great work. They wish to see all states come under the same plan of organization and make it possible to raise the local newspaper business to a high standing and make the editorial job a profession.

Without contest or debate the old officers of the field managers' association were reelected. By a vote of the members present, Seattle, Washington, was agreed upon as the 1929 convention city of the organization.

Store-News Extras May Be Made an Advantage

From every state, almost, we receive questions and comment concerning the "Store News Bulletin" special and the special four- or eight-page advertising sheet filled with advertising by the merchants of a town and distributed by them without help of the newspapers. We find this scheme resorted to in many cases, but without exception it lasts only a short time. Perhaps it continues for a year, maybe two years, but the merchants get tired of the effort finally and begin to doubt the results of the expenditure thus made.

However, such store-news sheets should be taken seriously by local publishers. If the merchants think they want such an advertising sheet, help them figure it out. Make them a price on the printed job and also on the mailing—and be sure that you figure a proper profit on it. If they use your subscription list at all in the distribution they should pay well for the list. If they furnish the list themselves, then they will pay so much a hundred or thousand for folding, wrapping, addressing, and mailing. And here is the suggestion we offer:

Try by all means to get them to run this extra sheet in your newspaper; make it a section of the paper, and then mail out what extras they want under the transient rate of postage for advertising matter. But if it is a part of your paper you get paid for

it and the merchants get better results, which they must attribute to the newspaper. Gradually they may work it into a newspaper section.

Now, how can this best be done? There may be various ways, but we know of successful publishers who have sidetracked such advertising extras by arranging with the merchants to run their advertising in the newspaper first, at regular rates, then, taking the same ads., make them up into solid pages and print several thousand copies of the extra at so much a thousand, and address and mail them to a special list beyond the paper's natural territory. In this way the field is really covered and the business men will pay an extra rate an inch or for the job as a whole for the service. The newspaper has then kept the proposition in hand, has not let the advertising in the town slip into other channels, and in the end is the winner.

Many towns, through their chamber-of-commerce secretaries, work with the newspapers to handle this trade-extension idea—and generally make it profitable for newspapers by soliciting the advertising, gathering and arranging the copy, and finally furnishing the lists of names to be used in the mailing. The newspaper should make a friend of this menace at all hazards, and, by coöperation and wise suggestions regarding its own service and facilities for handling the job and doing the entire work, bring the business men to realize the great cost of such an enterprise as compared with the regular and established service of the newspaper itself.

Incidentally, the coöperation of competitors is almost essential if this idea is to work out successfully.

A Prize-Winning Weekly

Winning the decision of the judges as the best weekly newspaper in the National Editorial Association contest two years in succession is an unusual honor. Therefore, space should be used, we believe, in detailing some of the features of the Traer (Iowa) *Star-Clipper*, whose editor, E. E. Taylor, on May 18 celebrated his fiftieth anniversary as editor and publisher of that paper. While the trophy offered by President Meredith for this year could not be given to the *Star-Clipper* under the rules, because of its winning in the same contest last year, the distinction of gaining the judges' decision must be very highly pleasing to this veteran editor and his talented wife and two sons who are the editorial and business "force" of the Traer paper.

Traer, Iowa, is a town of about fourteen hundred people, and is not a

county seat. It is on the north side of Tama County, and is somewhat overshadowed in metropolitan standing by Toledo, the county seat, and Tama, on the southern side of the county. Yet the Taylors have by the hardest kind of work, persistence, and good management built up this fine country newspaper. We have a copy of the May 18 issue on our desk, and may briefly describe it as follows:

The *Star-Clipper* has seven columns, 13 ems wide, with an almost regular issue of sixteen pages weekly. It is set in 7-point type, with four four-deck heads at the top of the page and two-deck subsidiary heads in the middle and at both sides near the bottom. Photos with a box heading in three columns at the bottom of the page give it a smart appearance. The paper is printed on the best white print paper, and all pages are in pyramid style.

But the award was made for "news coverage, makeup, literary excellence, editorials, and promotion of community interest." Page 2 is Mr. Taylor's own editorial page, with about three columns of original matter and some selected press clippings. Very handsome small ads. occupy the rest of that page. Page 3 consists of three columns of feature stuff of local interest and some official matter, with small ads. Page 4 contains some of the town and country correspondence, and page 5 has two columns of classified advertising and legal notices with more correspondence but no display ads.

Page 6 is noteworthy in that it is all carefully edited news from all parts of the local territory, in the good news style and discrimination of the editor, with three columns of ads. Page 7 has a "colyum," and contains a fine weekly feature in the shape of names of taxpayers of one township of the county, with amounts paid, together with credited news stories from other papers, and a comic strip at the bottom of the advertising on the page. Eight is filled with local items, personal and otherwise, and some advertising locals are scattered among these. Church notices and news, with advertising, make it as pretty a page as any of the others.

The second section of the issue has another front page clear of advertising, with a large cut of the high-school graduates in the top center and other photographs, with a "Who's Who and Why's Why" feature that is used right along. This feature is designated "Thumb Nail Interviews," and contains questions and answers of an interesting nature regarding the subject interviewed. We have never seen a feature just like it in any other paper. Page 10 contains Mrs. Ella Taylor's

"Feminine Flashlights" page, which she has edited for forty years. It has come to be a fully recognized and valued feature by the 3,700 subscribers of the paper. Some Iowa state news and neatly displayed advertising complete this page.

Page 11 is given to reminiscences and community boosting features, with some excellent puffs for the *Star-Clipper*, showing an entire gallery of

advertising is for the most part local, with a good run of foreign and county advertising. In the public-sale season sixteen pages hardly give room enough to contain the advertising that comes to the paper from far and near, and greater economy of space is necessary for features and cuts.

Incidentally, the Taylors have made money out of this paper. Few men have worked harder than Mr. Taylor,

would match the donations. The people boast that they made the Taylors dig deep in their pockets for a splendid, well-equipped building. Other features and improvements needed in the town were gradually secured, and through fire and storm, politics and local jealousies, competition and enemies, the *Star-Clipper* has changed from a five-column, 12-em sheet in 1878 to its present size. Ten times the



Volume 1, No. 1 (May 1, 1878), of the fifty-year-old newspaper that for the second time in succession was accorded the distinction by the N. E. A. of being the best small-town paper published in America. Facts of interest about it are contained in the accompanying text.



Handsome first page of the Port Washington (Wis.) "Herald," announcing new headline type, new and more legible body type and a new, high-grade cylinder press with folder attached, all of which have made it possible to issue a bigger and better paper, all home print.

portraits of its former employees. Correspondence, official matter, and advertising make up page 12, while page 13 has a part page under a department heading for a neighboring town, and other correspondence and good advertising. Fourteen is a page of cuts of present and former pioneers. The *Star-Clipper* each week carries a number of such cuts. The shears have been well used to make page 15, and page 16 contains some sidelights on prominent people, with more cuts.

The *Star-Clipper* is printed on an old cylinder press. Every page is clear and clean, and every cut is given careful attention. There is no "garbage page" in the paper, and no plate or foreign matter except the comic strip. The paper averages fifty columns of machine-set type each issue, and the

for he loves work, while energy was born in his frail body. To keep himself fully occupied while he was younger and had time he could spare, he engaged in the land business, buying and selling lands in Canada, Iowa, and elsewhere. He made a lot of money that way also, and in Traer there is much evidence that he used it to good advantage.

A wonderful wooded tract adjoined the town and was a wilderness. He challenged the town to raise all the money it could, and the *Star-Clipper* would match whatever amount was raised to buy and improve this as a park. It is there now in beauty and utility as "Taylor Park." The town needed a library. The *Star-Clipper* challenged the community to raise all the money it could and the paper

size and appearance of the paper have been changed, as demand increased and the Taylors absorbed new ideas and ambitions from a continued attendance at editorial and newspaper conventions, until the honor so signally coming to them on their fiftieth anniversary of ownership is well merited.

What About Politics?

A casual examination of a number of newspapers from several states—local newspapers of the dominating class in the so-called country field—discloses that most of them pay little or no attention to politics. It is not a paying game and often leads to unpleasant relations. Still, politics is a game that a few like to play so well that they give it much space and attention. Others play it for the very good

reason that their state and national welfare seem to demand it a little and their home communities a lot. On the whole the local or even the daily newspaper as a "molder of public opinion" is very much overestimated. None knows it better or feels it more sincerely than the publishers themselves. Newspapers usually try to prove an "open forum" or at least give space for communications relating to the public weal and within due bounds to personal and local conditions. That, it seems to us, will be the usual policy of local newspapers within the next few years. Is it for the best interest of their calling and their country?

Observations in the Field

Occasionally a publisher prepares and sends out a questionnaire for the purpose of ascertaining the preference of subscribers for certain features of the newspaper. We are informed of one such questionnaire used not long ago wherein the replies indicated that local news stories were first in reader interest. Editorials were fifth, and continued or serial stories away down last. Taking his cue from that fact, the editor does not now run any serial stories in his weekly paper, but rather uses short stories of two- and three-column length. The illustrated features were very popular with readers, and local official news was always declared to be especially valuable.

It was rather a joke, in a recent state-newspaper exhibit, that a weekly paper using "canned" editorials got first place in the editorial-page competition. But perhaps some first-class editorial writers do that stuff, and do it well, even without any local touch.

What some editors and newspaper foremen need is to study headlines more. To plan a proper set of headings for news on all pages is no small matter. Compare, study, and consider this thing that helps so much to make the appearance of a newspaper good. Bad headlines are inexcusable.

It is poor business for publishers of newspapers to jump their advertising rates frequently and without warning, so far as agencies are concerned. Remember, the agencies map out and sell a campaign on the rates you have on file with them. It is disconcerting to them to have newspapers claim a higher rate after business has been secured. It were far better that all agencies be assured of a stable rate for a year at a time, and then have advance notice if a raise is to be made.

Changing Newspapers to the Narrow Column

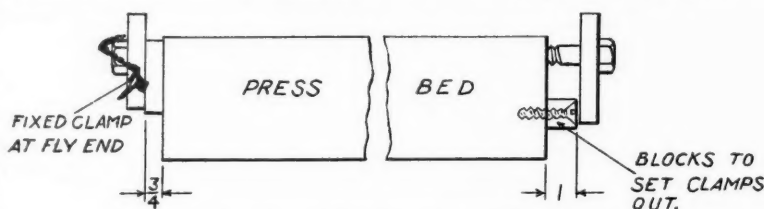
By DONALD A. HAMPSON

MANY newspapers have changed their column width from 13 to 12 picas, and so many more are considering it that answers to the questions, "What did you do about chases? What did you do about a bigger press?" will be eagerly read. Answering these questions with definite examples of what has been done will be more direct than generalizing. The subject is one on which publishers want specific instructions that they can follow with certainty as to the result rather than just suggestions that are merely speculation.

A plant that was printing several weeklies, with the same ads. for all, found that seven-column, 13-pica pages

This gave a substantial twin chase for every two pages and made possible the narrow margins which would enable them to use up their stock of paper and to stick to that size in the future. Being the same size outside, the chases would go on the press all right. Practically the same space was left for lockup. New foot sticks completed the equipment.

A semi-weekly that changed from six to seven columns is an example of getting beyond the press size. The owners had an old Whitlock that was doing good work; they expected to have to buy eight new chases, but the change hinged on whether or not they could get along with the old press. In



Side view of press bed "stretched" for larger chases

would not carry the business offered, therefore they changed to eight columns of 12 picas. They did this on the same press, and at a cost of about \$75 for rebuilding their chases so as to get the increased width within their paper size and yet not increase the outside size of the chases, which was limited by the press width.

Their old page was 120 by 94, including column rules, and the new one is 120 by 99½. Their sheets are 35 by 44, and they had \$800 in paper on hand which they naturally wished to use up. It will be seen that this new page size reduces the margins on sides from about an inch to less than a half inch. The old chases had used one-inch-wide bars all around, and this had been just right for the margins and sufficiently stiff for locking up. To reduce these to half-inch width would weaken the bars considerably and could not be considered in this case because of the type of joint that had been used in building the chases.

Their method was to use the old side bars and to make new head and foot bars, using the same style of lock-joint corner on the old ones, and putting a one-inch crossbar through the middle.

this case the size of sheet it was proposed to use, when the change was made, was such that margins did not trouble, but they were fearful about the 12-pica increase, which came fore and aft of the press bed. As the paper had been run, they were dropping in 36-point wood strips for the purpose of clamping the chases.

An engineer went over their page layout and the press and he found that by placing three-quarter-inch blocks under the bed clamps at the fly end of the bed, the new forms could be shoved against these without any part overhanging except the bars of the chases at each end. Then, at the other end, longer clamping bolts could be used, resting below on pieces that would line them up when in clamping position an inch beyond the bed.

The printing surface on the cylinder was amply long enough to accommodate the new double-page size, but it did not center the paper over the new forms. An examination showed that by removing one gear in the train, the cylinder could be turned forward two teeth and the gear replaced, this bringing the gripper edge farther ahead and centering the sheet on the form.

These changes were really minor and when actually made took a machinist but half a day. The parts were located out in the shop, ready drilled, and applied between editions at the time the old stock of paper was exhausted, new chases having been received meanwhile.

A city daily running off eight thousand a day estimated that they had paper enough on hand to run them to the next holiday, two months away, which also came on a Monday. (They actually came out with just one-third of a roll left over.) By using a wider web they could change from seven to eight columns, since there was room on the two plate cylinders of the press. The worst feature about the press was moving the position of the plates longitudinally on the cylinders; a shift of 5 picas was necessary, and this involved shifting the stationary clamp, which was a doubly beveled collar cast integral with the drum.

The machine shop that did the work prepared a ten-inch I-beam with brackets at the ends to clamp to the press frame and suitably drilled to carry a toolhead about a third of the distance across, which was at the location of the collar. They also prepared two rings of steel identical with those on the drums; these were drilled every two inches for a screw or a dowel pin and then were cut in two so they could be placed around the drums. In doing this work, 12-point slugs were used as spacers to get the new rings in correct location and, more important, to get them truly at right angles to the axis. The holes were drilled and threaded or reamed while clamped to the drum and to the old collar.

Then the new pieces were taken off and the old collars turned completely away to make a new plate surface for the wider pages. The toolhead supported by the I-beam did this work very nicely, the press being run meanwhile at a slow enough speed to permit cutting the metal. After that was done the split rings were put on and securely fastened. The same tool rest was used, set at an angle, to true up the undercuts of the bevel faces so they would properly align the plates, but so well had the method positioned these rings that only the merest skim was required.

The shop had twenty-two chases which had to be enlarged to get in the 5-pica increase. These were cut out one-half inch inside and the remainder taken off the locking bar, cutting out the inside being a severer job than usual, for these were the same height as the bases used, which are the old A. N. A. height of .800 inch.

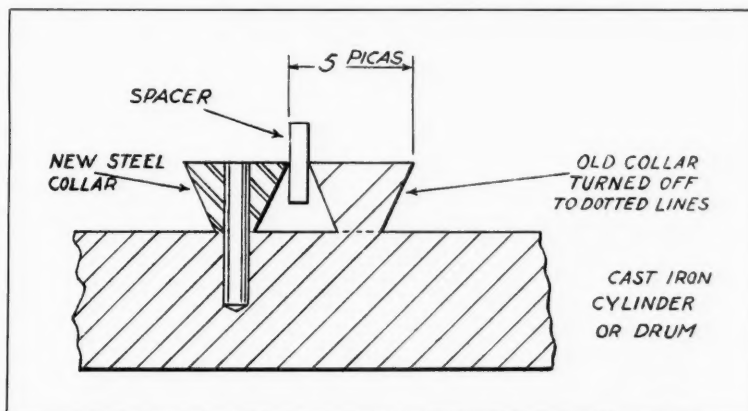
Some incidental changes necessary included machine-work on some of the rollers that could be removed from the press, longer composition rollers, and stripping the casting box to machine grooves in the new location, tailpiece alteration, etc. The work was accomplished without hitch because it had been well planned; in fact, they did not need the extra holiday to work in. The cost of these changes was a little under \$400, which amount was covered in the first two weeks of operation by the increased revenue space provided.

In general, it might be said that the change to narrower columns can be made with as little confusion as that accompanying any major change. The confusion and the expense come but once, while the money-making feature is constant, as are the other advan-

enough to convince the management that a full supply of bases was as important as new chases, and they got them when the change-over was made.

There are cases where the column width has been narrowed up half a pica, either from 13 to 12½ or from 12½ to 12. There is nothing in that different from the foregoing; this is an advantageous or possible change, however, in relatively few cases. In the matter of bases for the half-pica change, these can usually be narrowed up to suit, and at much less expense than new ones.

Laying out the change starts with a computation of the new page width. Double this size subtracted from the paper size gives the net amount available for margins. Half of this net is to be divided between the outsides and



Cross section through plate cylinder showing the old and new collars

tages. One publisher claimed that the change was worth all it cost from the ethical standpoint alone. With eight-column pages he could get a balance that made "the prettiest paper you ever saw—two columns of news down the center of every page, flanked by three columns of ads. on each side!" For those who have a seven-column paper the matter of balance is a strong point as applied to the appearance of the front page.

Along with the change in column width there is the change in bases for those who use them. Usually new bases have to be bought. Practically all managers can see the time-saving effected by having good mounts, and they take this opportunity to put in good iron bases of a width to correspond and of strength to match their pressures. One shop has a twenty-year-old press, and the bases were of the same vintage and very light. The poor stereotypers struggled with a mountain of foreign ads. every day, using the remains of these bases, home-cast stuff, and wood. They were salesmen

the other half goes to the center, where it determines the width of the chase or chases at that point. In many cases this center margin will be so little that it will have to be matched by a crossbar in one large chase, not being enough for two chases of requisite strength.

It may be found that another size of paper has to be adopted. In that case the old chases may be all right and the old center margins may be retained. If paper size is not a factor, the capacity of the chase must equal the column widths plus rules plus side sticks plus quoins.

Many present forms are made up in chases of ample size, and the wider pages merely take up some of the space formerly covered by filling material. In some cases where the chases were seen to be cramped under the new page size, new chases have been avoided by putting locks directly in the chase bars, saving from three to four picas in that way. Changes on the press itself call for the advice of a competent machinist.

Review of Newspapers and Advertisements

By J. L. FRAZIER

The *Bridgman Enterprise*, Bridgman, Michigan.—Although no detail is one hundred per cent perfect, a high degree of efficiency is evident in your paper as a whole. There are too many heads near the top of the first page. If only two of the larger headings appeared near the bottom, that part would not appear so barren and the crowded effect at the top would be eliminated. Some of the letters of the banner head on page 1 are too gray, yet presswork is good; a couple more sheets of impression would help. Advertisements are individually satisfactory. Set in types of varying tones, the pages are made "spotty," which, of course, is not pleasing. Those strongest in tone, and some are set in Cooper Black, have a decided

the message, is the thing. While your ads. are not pyramided, you have done the next best thing, perhaps—that is, made two groups of them, one on the left and another on the right, often with a full column of text between running to the bottom of the page. As the group on the right is usually the larger, and pyramided, and particularly since there are no ads. in the upper left-hand corner, the effect is not at all bad.

C. H. BURTON, Clyde, New York.—The contrast between the first page of the *Times* for April 13 and that of your initial edition is striking. Large display ads. appear on the former—and at the top, with reading matter underneath, which is about the worst first-page

tisements, on which subject you might read the article on page 87 of this issue. Your editorial page is a beauty.

South Antelope Valley Press, Palmdale, California.—Except for one or two details, your issue of June 15 is excellent. The first page is interesting in makeup and unusually attractive. Headings in a condensed bold-face roman are unusually attractive and are so placed as to give the well-balanced appearance. Advertisements are as good as could be expected; several are weakened in effect because the borders are unpleasing, the wave-line rule being the most unsatisfactory. In addition to its distracting effect, this border is rather too weak in relation to the type. The double rule borders are best.



ONE OF THE
LARGEST NEWSPAPERS IN AMERICA
-YET...HAS NEVER GIVEN
A PREMIUM OR PRIZE



Reading Section (center)
The Evening Bulletin
Philadelphia, Pa.
Published daily except on
Sundays and public
holidays.
Subscription price, \$5.00
per annum in advance.
Single copies, 10 cents.

TODAY, in the Philadelphia market, there are no limited demand issues. Subscribers do more than five hundred thousand copies of the *Evening Bulletin*.
Never has a single "extra" been used to add circulation. News is genuine, pure and correct.
The *Evening Bulletin* reflects the state, under an agent of a great people.
Succinct facts are given in its columns. The best writing is presented daily.
In need to secure has been an editorial staff, working continuously, rather than spent in the building of circulation.
Here is a city whose faith in a newspaper has been a shining example since newspaper history.
A city where readers consider and finally have made a small daily the largest newspaper, by far, in its history... one of the greatest of all America.
Advantage appears this situation. In 1927 more local and national display advertising,

and more individual classified advertisements, appeared in the *Bulletin*, a reader paper than in any Philadelphia weekly newspaper.
Retail stores, where readers are checked each day, placed more individual advertisements in the *Bulletin* than in all other Philadelphia newspapers combined.
The manufacturer who is today concerned with the problem of circulation also increases should study Philadelphia, and the unique opportunity it offers.
Should know that here in America's third largest market, almost every home can be reached at a low cost in newspaper space.
In a newspaper that offers an all inclusive market, for it far exceeds the circulation of any other newspaper in the wealthy suburbs as well as in city homes.
There is now ready for every manufacturer and advertising agent, a survey of the market, including data upon wholesale and retail outlets. Write or call the nearest office.



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The Evening Bulletin
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Subscription price, \$5.00
per annum in advance.
Single copies, 10 cents.

The Evening Bulletin

City Hall Square
PHILADELPHIA

No. 1000 Locust St., 10th Floor
Philadelphia, Pa.

One of a series of impressive advertisements published in advertising centers by the Philadelphia (Pa.) "Evening Bulletin."

advantage. One of the advantages of using a single series for all display is that no advertiser is given undue advantage. Sufficient variation in appearance can be made through layout and distribution of white space. Advertisements in which every line is given some display, with little distinction, are unsatisfactory in appearance; besides when all lines are emphasized there is no emphasis. The one for the Sanitary Market is an example of the kind. To be effective, the more important points in an ad. should be in the larger type and the less important in smaller sizes, and the greater the difference in size, within reason, of course, the better. Some ads. are harmed by the use of border made up of six- and twelve-point circular units. This is neither attractive nor impressive, and since the units are individually outstanding each is a source of attraction to the eye. Such borders draw attention from the type—even more than a straight rule border of six-point or twelve-point, which, of course, is too black. The type,

makeup possible. There are no news-headings that stand out. You fill the first page with interesting news under effective headings and, best of all, clean the advertisements from the front page. Although a little more impression would make a great change, you have even improved the presswork; there is sufficient ink. You should watch the arrangement of items on the first page so heads will be more uniformly distributed over the page, if possible in such a way as to form a pleasing pattern. Three headings come together in a very awkward arrangement at the right on the May 3 issue, although the effect across the top of the page is satisfactory. Study the first page of the *Port Washington Herald* on page 107. Advertisements in which the display is in light-face roman, like the one for the First National Bank, are attractive. Avoid mixing different styles of type; if it is not yet possible to standardize on one or two styles for display, avoid mixing them in a single space. We recommend the pyramiding of adver-

What! Art work in a typographer's advertisement? Why sell ink of everything we sell him for in every business line? The typographer is the part of the picture.

type takes up the burden
where the illustration leaves off

Swiftly the reader's eye sees both—picture and layout. In a flash the picture is absorbed. Then—into the copy, into the region of type. Absorbing ideas only? No! As he reads he absorbs "atmosphere" from the area on which his eyes are focused—the type area, bearing the burden of proof! There's the battleground—that's where your message needs every ounce of support possible to command. Outfitting messages for the field should not be done haphazardly. Authoritative handling is economy, pure and simple! Authoritatively, this organization serves.

type
is the tone
of value in
advertising

The Thos. P. Henry Company
ADVERTISING TYPOGRAPHERS
41 Burroughs Ave. DETROIT Empire 3405

Type and typography are glorified in this simple advertisement from the Thomas P. Henry Company, Detroit.

Inasmuch as Century Bold is used quite generally for display, the appearance of the paper is reasonably harmonious on the whole. A point of weakness is the placing of advertisements; we suggest that they be pyramided, as on page 2, throughout. On other pages they are arranged in pyramid form but banded to the left—instead of to the right-hand side, which violates one cardinal rule of good makeup, namely, that there should invariably be reading matter in the upper left-hand corner.

Weekly Calistogan, Calistoga, California.—Your issue for May 25 is good in all respects. The presswork is beautiful, the advertisements are pyramided, and we note your consistent use of plain rule borders with pleasure. You will agree that our constant hammering away on this point is very much worthwhile. While all your advertisements stand out and are pleasing, the appearance of the pages as a whole is very much better than if a variety of ornate borders were used.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

To Level the Machine

We recently moved our two machines from the basement to the second floor. They were only partly dismantled, so we did not have much trouble except that we had to guess at the leveling up. Apparently we have succeeded with one, but the other one gives trouble in distributing, so I believe I will have to borrow a spirit level to see if it is at fault. Just where shall I test when I get the level?

Place a short spirit level on the vise cap at right angles to the cap. This will give the forward and backward position. Turn the level parallel with the vise jaws on the vise cap and the bubble will indicate the condition of the machine that way. If shingles are available and no suitable lever is at hand to lift the machine, the shingles may be driven under the toes of the base. Be sure that the base rests only on the toes, and that the center and the extending arms are not touching the floor except on the toes, or this will cause the machine to rock.

What Words to Practice With

I have a dummy keyboard and was furnished a pamphlet in which a number of words appear, some being words not commonly used. What words would you advise a beginner to use aside from the lessons?

Follow on with the lessons, and if they become monotonous and you seek a change, take the small words which appear in ordinary conversation or news matter. Vary your copy occasionally, using news matter and editorial matter. Small common words of two, three, four, and five letters will provide good training for your fingers, as these words occur repeatedly in practically everything you set. Remember that the repetition of practice in fingering soon becomes a habit.

Mechanical Study

What takes the force of power application from the cams to the mold disk?

This question is undoubtedly from someone who is studying the mechanism of the machine. If the question is studied in view of the parts involved it will be noted that the disk is a part subject to an intermittent motion. Its first motion is one-fourth revolution, then it stops. After a short interval of

time the disk rotates three-quarters, and is then again at normal position, having completed one revolution. The force of power application is to the bevel gear from the short and long segment; the bevel gear group transmits the motion to the mold driving pinion, shaft flange, and mold disk pinion which is geared to the disk. The study of the machine parts should always, if possible, be within view of the parts that are involved.

Ejector Not Even With Mold

I have finally found out what was causing the slugs to stick in the mold of my machine. You will remember I sent you two slugs a few weeks ago to analyze and you gave me some instructions. I followed them out and got a new plunger, as you suggested, but after the graphite had all come off the mold the slugs began to stick again. I noticed that the ribs on one end would bend when the slugs stuck and also that all of the slugs had a shiny spot on each end. When I put in a 12-point 24½-em liner I didn't notice these shiny places, so I tried a new 12-em liner of different size and the shiny spots reappeared. Once before I had examined the ejector blade and it seemed to be square with the face of the mold, but I tried it again and the top of the ejector blade extended out a little farther than the bottom, so I filed it down so as to have it square with the mold and it works fine. Since I put in the new plunger I am getting good, solid slugs. I want to thank you for the help you have given me.

Cam Yoke Binds on the Cam

When removing a keyboard roll to clean and roughen I noticed that several cams were out of place when I was putting the roll back again. After getting the roll back in place and in trying out the cams I noticed that one of the cams, which had dropped, did not rotate and on removing it I found that it turned hard. Oiling did not relieve the situation, so I set it to one side and put in another instead. I have been wondering what I could have done in taking out or in putting back the roll that caused this cam to bind.

If you are pushing in a roll and you do not notice that the cam yoke is down in the path of the end of the roll, it may be that you press too hard and thus deflect the yoke. Try to straighten the yoke, if you observe it is sprung inward. When drawing out a keyboard roll, raise slightly on the outward end and the cams will not be disturbed. In putting in a cam roll repeat the same operation by holding the outside end up a trifle, and no cams will be thrown down.

Face of Slugs Sinks Under Pressure

Publisher submits slugs which show a good face, but the face sinks when subjected to the pressure of the new mangle. A detailed account was furnished, showing the efforts taken to prevent this trouble.

In searching for a cause for the sunken face on the slugs we broke each one, and they all showed air bells under the face. This is the reason for the sinking of the face under the pressure of the new mangle. It appears from your description that you have taken every precaution against spongy slugs. Apparently some measure was not carried to completion. Note these conditions as they present themselves:

When the plunger moves down to cast, does it descend rapidly or slowly? If rapidly, does metal bubble up around the plunger as it descends? If metal bubbles around a descending plunger, it indicates a loose fit. An oversize plunger fitted to the well should correct this. Does the operator *always* keep metal up to proper height? This is a cause for air in mold when the metal is low. If you have the new-style plunger with the adjusting screw at bottom, set it so the plunger will have proper stroke and compression.

Are the sprues of metal of proper length? If too short, it indicates that some air is still confined in the mold when cast is complete. Stop the mold disk with a slug in mold just before the slug reaches the back knife. Pull disk forward and examine length of sprue. From half to three-fourths inch is about right if the slug is solid. Break open a slug and see if there is any evidence of air bells near face of the slug. Air at that point should be expelled if plunger pressure and advantage are correct. We presume the plunger is cleaned daily, and the well at least once a week with a scraper or rotary well brush. Check up on all of the precautions you have already taken and see if anything has been overlooked. Look into the metal pots and see if the operators are actually keeping the surface of the metal approximately half an inch from top of the crucible. This is important.

Arguments Are Helpful

In an argument between an operator and myself about the action of a part of the spaceband box, I stated that the downward movement of the box pawls and levers came from the cam on the back roll. He claims that this is wrong, but I still maintain that I am correct, for when I throw off the belt of the back roll, touch the key downward, and turn the roll, I note that just as the cam turns on the roll the levers go down. What better proof can I have than what I or anyone else can see? Verify my answer, please. Another point I would have you explain is: What is the reason that the bar or rod that moves the latch on the assembling elevator is as long as it now is? Would it not release the assembler just as well if it were only an inch or even less in length?

The downward movement of the spaceband box pawls and levers occurs the moment the spaceband key rod rises and causes the spaceband key lever to relax its support, and the pawls and levers descend by their combined weight at this instant. You were correct as to the time the movement occurred, but wrong in regard to the force that gave the motion. You may readily prove this by again throwing off the back keyboard roll belt, depressing the spaceband key, and then turning the back roll until the spaceband key rod rises fully. You will observe that the pawl levers are in their lowest position. Now raise the front pawl lever and release it; this will prove to you that the cam does not cause the downward movement.

The assembling elevator releasing bar, to which you referred, would undoubtedly release the assembling elevator latch if it were as short as you state, but since the bar remains in the path of the latch after it is moved to the left and released, it prevents the latch holding the assembling elevator upward and therefore in its present state it safeguards the delivery slide in its return to normal position. You can readily see what would happen if you were to hold the assembled line elevated in the assembling elevator and permit the delivery slide short finger to move to the right. Doubtless it would bend the short finger or cause other damage if the delivery slide cam roll arm did not slip to relieve the pressure from the cam.

Asbestos Around Front Crucible

An operator submitted several slugs for examination. The foot of each slug was quite spongy, preventing the position of the jets of the pot mouthpiece from being observed. It appears that the thermostat for adjusting the gas pressure had been dismantled on several occasions.

The appearance of the slugs would suggest hot metal. To be sure of temperature, you should have a thermometer with which you can readily verify any change you make in the adjustment of the thermostat. The thermostat does not require dismantling every time the temperature appears to go wrong. Be certain, first of all, that

the temperature really has fluctuated before any change is made in the adjustment of the thermostat. If trouble occurs when casting slugs of large body, make certain that the hole on each side of the pot well is open. If these holes do not feed metal into the throat fast enough it will be one cause of spongy slugs.

If the plunger has been in use several years apply a new one, as a worn plunger is another cause of spongy slugs. Ordinarily, a pot rarely needs repacking. Secure some powdered asbestos and mix it with water so as to have a doughlike consistency. Pack this mixture around the pot crucible and the jacket above the mouthpiece, and in other places where you can see that the asbestos has become detached. The pot should be cold when this packing mixture is applied, and before it sets you should let the pot advance so as to see that too much is not applied where the jacket cap approaches the mold disk. Allow sufficient clearance at this very important point.

Slugs Bend When Being Ejected

I have a machine which occasionally bends slugs on 30-em measures. It appears that they catch after sliding down the chute, and when they are being pushed to the left by the slug lever they become bent. I do not have trouble on shorter measures.

Usually the trouble will disappear if graphite is rubbed on the surface of the curved spring on which the slug strikes after leaving the outer end of the knife block liner. See that the leather on the slug adjuster is not rough where the slug strikes it.

Oil the Vise Automatic Stop Rod

Frequently the machine stops just as the first elevator descends to the lowest point. If I strike the head of the elevator with my fist, it starts again. What could cause this? It is not due to tight lines, for I am careful of every line sent away. Sometimes, when it stops, I push the lever back and then draw it slowly forward and the machine will start all right. What could cause this trouble?

Examine the surface of the clutch pulley and see if it is gummy. If so, cleaning the surface of the pulley and the leather shoes will be necessary to insure proper gripping action. When gummy the clutch pulls over too far, and when the stopping pawl is released the clutch spring moves the rod violently to the left, causing the flange to move the forked lever, the screw of which is in contact with the back end of the vise automatic stop connecting bar. This bar has action at its front end with the stop lever which is against the front lower side of the stop rod, and doubtless is binding on the stop rod; this holds up the elevator and causes a vise automatic stop. A little oil rubbed on the front of the projecting end, in a hole in the vise

cap, and a trifle on the back of the stop lever where it has contact with the stop rod sometimes prevents further trouble of this sort.

Bruises on Em-Space Matrix

Enclosed find a matrix showing considerable wear on the left lower side of the lower front lug, the top and left of the lower front lug, and the bottom of the body of the matrix. I think that the wear on the upper part of the lower lug is caused by the operator sending up the assembling elevator with too much force, causing the matrices to jump up; as the line moves to the left the matrix adjuster on the front rail forces the matrices down as they pass this point, thus producing the wear. The bruise on the left side of the body of the matrix may be due to the impact of the incoming matrix striking the one in the assembling elevator. This matrix has been in use in this one machine for four years.

The wear and bruises are not excessive considering that the matrix is a heavy one, the em space, and used for four years. The bruises on the under side of the body of the matrix and on the upper left corner of the lower lug will not cause any particular harm; the wear and bruise on the lower left corner of the lower front lug will probably cause the matrix to bind in its channel in the magazine. You should have a matrix ear file to give the lugs a few rubs occasionally.

Wear on the upper corner of the lower front lug is due to striking on the aligning piece as it passes that point. The body bruise may be caused by striking against the assembling finger or against the matrix already in the assembling elevator. This bruise may be ignored. As the teeth of the matrix are as good as new and the edges of the matrix which have contact with the spaceband are square and without marring of any kind, it shows that the matrix still has a long and useful period ahead.

When the teeth of a matrix after four years' use are in good order it shows that the transfer from the first elevator jaws to the second elevator bar is in correct adjustment, as well as the transfer across the joint between the second elevator bar and the distributor box bar. If the left side of this matrix (em space) where the spaceband slide has contact during the cast shows no bruise or indentation, it proves that the spacebands have been given proper attention.

The only bruise that needs attention is the one on the lower left corner of the lower front lug. This can be treated by a few rubs on a matrix ear file. By setting the chute spring a trifle closer to the assembler rails, it may somewhat lessen the impact of this lug against the right side of the elevator gate on top of the fiber buffer. This buffer, of course, should be changed occasionally.

EDITORIAL

By J. L. FRAZIER, Editor

Postal Rate Reduction

PRESIDENT COOLIDGE has approved the Postal Reduction Bill. The hand that rocks the Congress has acquiesced in this welcome and much-needed legislation, and on July 1 a new era of opportunity for the printing and allied industries began. The printer who swears that the world is in league against him is now scurrying around in search of an alibi. The printer who expects no more than he earns is laying plans to increase his sales through the new law. Just what are its various angles?

First consider general public interest. Will postal revenues be decreased? Post office officials say, "Yes," and to the tune of about \$16,000,000. But the executive assistant of the postmaster-general cites four sources from which increases in revenues are anticipated: (1) the greater amount of replies to advertising matter; (2) the additional charge where postage is collected on delivery of business-reply cards and letters; (3) the greater volume of advertising matter sent out, and (4) the increased amount of first-class "follow-ups," third- and fourth-class mail shipments, and money-order fees. The original loss, then, may fairly be looked upon as the first cost of a machine which so cuts production expense and stimulates business that this original cost is soon absorbed by the marked increase in profits.

The publisher effects tangible economies through the reduced rates on advertising sections of newspapers and magazines mailed second class. The actual savings are: first and second zones, one-half cent a pound; third zone, one cent a pound; fourth zone, three cents a pound; fifth zone, two cents a pound; sixth zone, one cent a pound; seventh zone, three cents a pound; eighth zone, and between the Philippines and the United States, two cents a pound. These, and also the other items included in the new law, afford a worthwhile saving. It is estimated that the newspaper publishers alone will reduce their mailing costs about \$6,500,000 a year.

The advertiser using booklets, folders, and other third-class matter under 1½ ounces in weight can now mail these at a minimum rate of one cent each and thus save exactly one-third of his previous mailing costs, provided he has at least twenty pounds, or two hundred pieces, in each mailing. Another important change is the reduction of the rate on private mailing cards to one cent, which is a nice economy of 50 per cent for the many users of these valuable cards.

For the advertiser and the printer an outstanding achievement of this law is the section providing for the return of unstamped business-reply cards and envelopes. It settles a problem which has puzzled the customer and the printer on practically every job involving return cards or envelopes. Shall unstamped cards be enclosed? The cost of stamps is saved, and yet the prospect's natural inertia may mean that replies—potential orders—are lost because the convenient stamps are not provided. Or shall the cards be stamped? On a large mailing this means that hundreds of dollars in postage stamps inevitably will have been wasted where the cards are not returned to the advertiser.

The new law offers a perfect answer. No stamps need be placed on the enclosures. For every card or envelope returned the advertiser pays the regular rate plus an extra charge of not more than two cents, that is, three cents for a returned card or four cents for a returned envelope. And what advertiser would not willingly pay four cents, or in some businesses even four dollars, for a bona fide inquiry from an interested prospect?

What does this mean to the printer? Conservatively speaking, this section of the law is probably a more vital aid to the prosperity of the printer than will be any legislation enacted during the next quarter century. It permits him to say to the prospect: "Benefit by the new law before your competitors wake up. Double or triple the number of return cards or envelopes used; this in itself will probably mean a lower unit price on printing because

of the greatly increased run. Forget about stamps until the postman brings the returned cards or letters, at three cents a card or four cents a letter. It's all in your favor; you pay only for what you receive. But do not defer action until these prospects are flooded with such material from your competitors. Act now, and make your profit."

Our one suggestion is: Go to it. Congress and the president have given you the opportunity you sought. While the estimate of a \$50,000,000 increase in direct-mail printing because of this law may be optimistic, the amount of resultant new business will certainly be great. Some printers will capture huge slices of that business; others will let the big chance slip by without even reaching for it. The bars were down July 1.

What are you going to do about this new and great opportunity?

The Reward of Strength

IN A RECENT bulletin of the Department of Journalism, University of Kansas, entitled "Growth of Newspapers in the United States," Assistant Professor Dill of that department states that "the increasing number of publications . . . is at least a partial index of the public interest in public affairs. It is not a full measure, however, for the multiplication of many small, poorly edited, and poorly supported publications would not indicate as high a regard for the information obtained from the press as would half the number if they were well-edited papers, each with twice the subscription lists."

This is only another way of saying that half as many newspapers, working twice as effectively, could serve the total number of subscribers and would then furnish a reliable index of public interest in public affairs. Is Professor Dill right?

Yes, to a considerable extent. Newspapers conscious of their failings and working toward improvement need not concern us, because they will attain strength. But Professor Dill probably refers to those publications which rest

on their oars once they have reached the standards of their competitor, low as these may be.

The newspaper stretching toward truly high standards will upset the regime of comfortable competition with its rival, but only the rival will suffer. A strong editorial policy, the stimulation of new interest in civic betterments, attention to worthier typography and layout—these features tend to concentrate reader-interest in one paper rather than divide it with a weak-kneed competitor. So why should not the purposeful efforts of one aggressive newspaper surpass the feeble gestures of two papers that are not taken seriously?

The New Publisher

THE recent purchase of the Rochester (N. Y.) *Democrat and Chronicle* by Frank E. Gannett, owner of a number of other papers, emphasizes some of the changes that have taken place in publishing, and which are, perhaps, unnoticed by many.

Frank E. Gannett has published the Rochester *Times-Union*, an independent paper with democratic inclinations, for ten years. The *Democrat and Chronicle* is republican and, according to the statement issued by Mr. Gannett upon purchasing it, will remain so. On this point he says: "I promised that its policies of the past would be continued and its spirit be preserved and carried on. It must be a republican paper, for that is what it always has been."

In the old days most papers were started and operated for political purposes or as an outlet for the ideas and talents of the editor. Business was a by-product. It was probably considered a necessary evil by Horace Greeley, Henry Watterson in his earlier years, and other old-timers, who were editors first and publishers second, and whose forte was writing. The papers were reflections of their editors—often, indeed, personalities. When the editors were great and good like the two named the influence of the papers was in kind—vice versa, the other way around, of course.

But times have changed. Business men rather than writers guide the destinies of our papers today. The politician seeks the publisher, strives for his support, asks the favors. The public has gained through the change.

Business is the objective of publishing and business means advertising. Patronage of that kind comes as a result of circulation; the financial return is regulated by it. Circulation depends on the interest the public has in the paper. It is the public that decides what will go in the paper, and, so, the

paper that gets the circulation, then the advertising, is the one that serves the public best. On the whole, the change has meant better newspapers.

By and large, publishers no longer depend on politics. Its appeal to them is only to the extent that it is news; their attitude toward it, as a rule, is determined by what they think the people want and feel is best. In turn, the public no longer feels the publisher should be a dyed-in-the-wool democrat or a republican of like degree.

So it will not appear strange to the Rochester public to have their morning paper and their evening paper published by the same man and of different political tendencies. They want good, interesting papers first of all,

and know that as a professional publisher Mr. Gannett will deliver them.

Gannett will give the editor of his republican paper, like the editor of his independent democratic paper, free rein, as he says, "so long as he is intellectually honest, sincere, fair, tolerant, and clean." Having, as he states, "no political ambitions . . . no special interests to serve, no axes to grind," Gannett will preside over the business affairs with a keen eye upon circulation statements, the appearance of which to him will be in direct ratio to the interest the public takes in his newspapers.

Publishing is constantly a cleaner, better, more profitable vocation—more and more in the people's interest.

Halftone Plates on Antique Paper

By HENRY LEWIS JOHNSON

THE frontispiece has significance because it represents an increasing method of halftone illustration for certain restricted purposes. There are often occasions when light-and-shade, "atmosphere," too, are more important than detail. Illustrated books and pamphlets, portraits for programs, memorials and other work in which esthetic effects are desirable can be printed to a considerable extent on antique papers to avoid the commercial aspects of halftones when executed on highly finished papers.

The parallel for this is to be seen in photographic prints, practically all exhibit work being in dull or art mat effects. Shiny prints serve for reproductions and for merchandise display purposes, but not for the fine arts of photography.

Even with sharp halftones, much has been achieved in non-reflecting prints and artistic results with dull inks. But with the increasing use of antique papers for announcements and printing for exhibitions, educational and social affairs, effect is more important than detail.

In a recent instance, the portrait of a public singer was finely printed in dull black on antique cover stock, giving practically the same effect as in the studio print. Two halftones in the program for the dedication of a new church were printed on a toned antique paper with a result approximating a fine water-color painting.

The occasions for this departure from ordinary halftone printing are not so much in large work as in the semi-public forms which figure so largely in the job office. Fine results can be attained in job presswork, after

some experimental work. Some customers will not want this kind of printing, but there are times when the printer may win high commendation for appropriate results.

The halftone of the frontispiece was engraved with 120 screen, and left with the bearers on, for electrotyping. Two steel-faced electrotypes were made, to have the advantage of the solidity of running on a patent bed, a heavier impression being used on the antique paper than on coated.

The solids were built up in the overlay and a thin rubber sheet was used on the tympan. White blotting paper was dipped in a tray of water and left in small piles until all free water was absorbed. Small lifts of the stock for the run were interleaved with sheets of the damp blotting and left over night under weight.

The effect of the dampening is to soften the small tints on the antique finish of the paper so that they will smooth out under the pressure of the solids of the plates. It is difficult to run an even color and an increased allowance must be made for spoilage of stock. By experimenting with the makeready, some good results are obtained on antique papers without any dampening whatever.

The firm printing this month's frontispiece, James Kent Eaton, Incorporated, Boston, frequently departs from the routine methods of printing halftones, using super-impressions to produce intensity in solids and two-tone effects in highlights. The frontispiece, held at arm's length or viewed at a short distance, will be found to have an art mat photographic effect, especially appropriate in portraiture.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

Merger of U. P. M., Kidder Press, and National

Formal announcement has been made of the consolidation of the United Printing Machinery Company, Boston, the Kidder Press Company, Dover, New Hampshire, and the National Machine Company, also of Dover. The National Machine Company has been manufacturing the products of the United Printing Machinery Company for years, and is therefore a logical unit in the consolidation.

The new company, to be known as the U. P. M.-Kidder Press Company, Incorporated, will continue the service of the Kidder Press Company in the design and the construction of special presses, and will also control the entire U. P. M. line of products, consisting of the Upham sheet rotary press, U. P. M. vacuum bronzer, and U. P. M. speed bronzer, including the exclusive selling agency for the Chapman neutralizer.

Joel F. Sheppard is vice-president and general manager of the new corporation, and J. B. Gibbons will serve as secretary and will also have charge of sales and publicity. The service rendered by the old companies will only be enhanced by the merger, because of the unified effort that is possible under one able management.

Harvard Advertising Awards

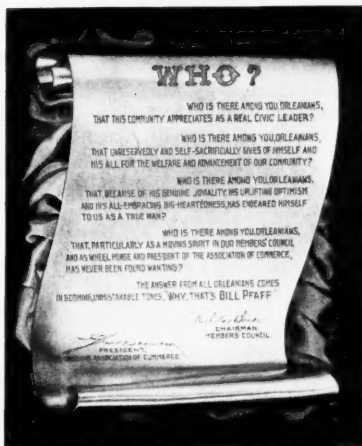
Announcements of the 1928 provisions for the Harvard Advertising Awards are now being mailed, with the list of prizes for the current year. Awards of \$2,000 each will be given for a national campaign for a specific product; a local campaign for a specific product or merchandise; a general or institutional campaign, and a campaign for industrial products.

Among the individual awards a new \$1,000 award is offered for the advertisement most effective in use of display line. Prizes are again to be given for the most effective use of text, of pictorial illustration, and of typography, but the prize for the best combination use of text and illustration has been discontinued. The award for best ad-

vertising research also has been eliminated. The gold medal for distinguished service to advertising is again offered.

In submitting material the advertisements should not be mounted, nor is a brief required, the only necessary explanation being a 600-word statement presenting the pertinent facts about the campaign.

Assistant Dean D. W. Malott, of the Harvard Business School, which administers the awards, states that next year the results of the awards will be published, with appropriate comments by the jury, as a means of making the awards serve the practical interests of the advertising profession.



WILLIAM PFAFF, better known as "Bilfap," of Searcy & Pfaff, Limited, New Orleans printing firm, has a way of getting himself liked. Recently he returned from a four-month tour of Europe, and about six hundred of New Orleans' leading business men and women banqueted him to show how he stood with them. That was not enough; they presented to him the silver scroll reproduced here, and thus put their thoughts permanently on record for "Bilfap's" satisfaction. This printer's recipe for being well liked may profitably be copied by a few thousand other printers throughout our land.

Latest News About Pantone

A. Ronald Trist on his recent arrival in this country told of the wonderful strides that have been made in England in the commercial applications of his method of typographic printing from a planographic plate. He is now supplying the ink-resisting mercury to the chromium-coated copper and steel sheets by way of the printing ink, 2 per cent of mercury in the ink being all that is required. The most startling thing he has found in printing from Pantone plates is that the speed of the press appears to make no difference in the quality of the result. In actual practice, he says, impressions at 20,000 an hour cannot be distinguished from those made at 1,000 an hour. This would seem to point to newspaper illustrated supplements as being one of the immediate practical applications of Pantone.

The printed exhibits which Mr. Trist brought with him show many applications of his invention to surfaces, other than paper, which have not been considered susceptible of receiving fine halftone printing. Mr. Trist uses dry plates and a 150-screen halftone of his own making for all the halftone work. The surprising thing is that these 150-screen halftones print satisfactorily on straw boxboard, manila and kraft paper bags, newsprint, antique, blotter, tissue, and wax papers, as well as on fabrics like flannelette, crepe silk, and all silks and satins.

For mounting and unmounting Pantone plates on metal bases for flat-bed typographic printing, Mr. Trist employs a simple soldering method that is entirely practical. But for attaching steel sheets to cylinders for rotary web printing he utilizes his patented metallic-chuck principle, in which the cylinders are magnetized with an electric current, thus drawing the steel in close contact and securely to the cylinder. By turning off the current the steel sheet is released. Should the current be cut off by accident there are clamps that prevent the sheet from being thrown off by centrifugal force.

Lithographers Meet at French Lick Springs

The twenty-third annual convention of the National Lithographers Association was held at French Lick Springs Hotel, French Lick, Indiana, during the week of June 11. It was an interesting and enthusiastic meeting. Delegates came from every section of

all its efforts toward the solution of paper problems, blanket troubles, and roller problems—in fact, everything that will tend to lessen the difficulties now experienced in the lithographing field. The subscriber to this fund is spending his money wisely and well, and every lithographer in the country should be enrolled as a supporter of the splendid educational work.

the fund was quickly obtained. This advertising campaign is not for the benefit of any group of lithographers or any particular section of the country; it will aid the entire lithographing industry, and should be supported by every lithographer, whether a member of the association or not. The cost should be equally shared by all lithographers because all will benefit.



This prosperous-looking bunch of men and women are lithographers and offset printers

the country, and nearly every business connected with the lithographing industry had representatives on hand.

The same officers chosen last year were reelected for the ensuing year. They are: E. E. Straus, president, Louisville; George R. Meyercord, vice-president, Chicago; Ernest S. Lloyd, treasurer, Philadelphia, and Maurice Saunders, secretary, New York city. The same directors were continued in office, except that George K. Hebb, Detroit, was elected in place of W. T. Benson, Salt Lake City, and two more directors were added: J. R. Lowe, Erie, Pennsylvania, and J. M. Tompsett, St. Louis.

The principal report at the open meeting on Tuesday afternoon was that of R. V. Mitchell, vice-president, on the progress being made by the Lithographic Technical Foundation. Any contributor to the foundation's funds for the perpetuation of this work, present at that meeting, could not help appreciating the remarkable progress being made in the education of students, not only in the various universities throughout the country, but also in night schools in several of the larger cities. No small part of this educational program, designed for the benefit of the entire lithographing industry, is the research work being carried on under the able direction of Professor Reed at the University of Cincinnati. One item alone—the use of the bichromated gum solution on the press plate—published as Pamphlet No. 3, is proving of the greatest benefit to the craft. The research department of the foundation is bending

The most important discussion of the Wednesday meeting dealt with advertising lithography. The report of Charles G. Munro, chairman of the committee on advertising, was submitted, and the results of the past year's campaign were charted and outlined by Messrs. Eschelman and Vance of the agency handling the advertising account. Subscriptions were asked for the continuance of this campaign for the coming year, fifty thousand dollars being the amount set for that period. Joseph Deutsch, who did such wonderful work in raising the fund for the foundation, was delegated to raise the required amount for the advertising campaign. He did it in his characteristic way; the members responded, many of them doubling the amount they had given last year, and

Thursday morning the session was devoted to cost division activities, such as standardized depreciation rates, freight rates, classification changes, apprentices, and unfair foreign competition. The speakers were H. A. Dickie, secretary of the cost division, and Warren B. Bullock, of the American Paper and Pulp Association.

The afternoon was devoted to golf, and on Friday the annual golf tournament took place. Thursday evening occurred the banquet, presided over by Carl Schmidt, of New York, as toastmaster. No definite speaker was selected, and the toastmaster exercised his privilege of calling upon anyone present at the banquet. The Canadian lithographers attending the convention—especially Mr. Clark, of Rolph-Clark & Stone, Limited, of Toronto—



Frank O. Sullivan's exhibition of offset lithography at French Lick

did their part and did it well. The other speakers at the banquet were E. E. Straus, Joseph Deutsch, Maurice Saunders, and R. V. Mitchell.

Offset Lithography Displayed at Convention

Not the least interesting thing at the French Lick Springs convention was the display of offset lithography

Harris B. Hatch Retires

Harris B. Hatch, president of the Royal Electrotpe Company and for many years a leading figure in the world of printing and advertising, has announced his retirement, which took effect June 1. Horace W. Haydock succeeds Mr. Hatch as president of this widely known company, and one can wish him no better success than a dupli-

book a customer can glance along the entire stock, and, when he sees the sample desired, pick it out and give his order quickly and with certainty of satisfaction.

Merger of Ink Companies

Recent formation of the International Printing Ink Corporation, a consolidation of a group of prominent ink manu-



They "put up" at French Lick Springs for a whole week, starting June 11, and talked shop

gathered from all parts of the world. It was shown in full sheets and covered approximately three thousand square feet of wall space. The accompanying illustrations will give the reader some idea of the extent of this exhibit. Every process in offset lithography, every method used in producing the various exhibits was clearly explained by Frank O. Sullivan, the owner of this collection, who has spent many years gathering it together for the educational benefit of the craft.

New I. T. U. Lessons

John H. Chambers, director of the Bureau of Education, International Typographical Union, at Indianapolis, states that two more of the lessons in printing have been completed for distribution. These are, "How to Use Composing-Room Machinery," which is Lesson 6 of Newspaper Unit III, and "Color Harmony and the Lure of Color," which is Lesson 9 of Job Unit IV. The lessons cover the subjects in thorough and practical manner, with good illustrations which make the text perfectly clear.

Lessons on practical proofreading for the beginner and expert are now available, and the Bureau of Education is distributing a pamphlet which adequately describes the features of these lessons. Three units are offered, as follows: Unit XI, practical proofreading; XII, advanced proofreading, and XIII, covering professional proofreading.

Unit XI may be obtained now at the usual unit price of five dollars, and orders will be taken at the same price for each of the last two units.

cation of the progress and popularity characteristic of the entire career of his well-known predecessor.

Engraved Stationery Department Is Enclosed With Glass

The engraving department of the Schwabacher-Frey Stationery Store, at Los Angeles, is completely enclosed with glass, as illustrated on this page. It results in privacy, a feature much appreciated by many customers. The

facturers with combined resources of \$13,000,000, has been officially stated. Participation of the Ault & Wiborg Company's domestic and foreign interests in this merger was announced in THE INLAND PRINTER for June. Other units of the group are the Queen City Printing Ink Company, Cincinnati, and Philip Ruxton, Incorporated, New York city. The corporation also controls the Intag Company, manufacturer of rotogravure inks, with plants at Maspeth, Long Island, and Chicago. The Inter-



Samples of engraved work attractively displayed standing up in stationery store of Schwabacher-Frey, Los Angeles

picture also shows how samples of engraving are carried in a standing-up position and attractively displayed in glass-front wall cases. Instead of having to look through the usual scrap

national Ink Corporation will operate nine plants—three in Cincinnati, two in Chicago, and one each in Brooklyn, Newark, Philadelphia, and Battle Creek, Michigan.

A New Film Available

Bookings are now being made for the motion picture that has been prepared by the Harris-Seybold-Potter Company, Cleveland, which was recently screened before the Chicago Club of Printing House Craftsmen, and proved both enjoyable and instructive. Use of this film is available to any organization upon request, provided the date desired does not conflict with bookings already made.

Passing of W. J. Hostetler

W. J. Hostetler, secretary of the Review Printing and Stationery Company, Decatur, Illinois, died on June 5, at the age of sixty-five. His entire life had been spent in Decatur, and he possessed a wide circle of friends developed through business and through his many other fields of activity. Mr. Hostetler's interest in the young printers and supplymen was well known, and he has been described by some acquaintances as "the best-known and best-liked printer ever in Decatur."

Price of Newsprint Cut

It is stated that several of the larger paper manufacturers have reduced the contract price of newsprint. Although the current contract price has been maintained since 1926, freight equalization in effect this year has brought the figure several dollars below the stated price. One large paper company is signing contracts for 1929 newsprint at an f. o. b. mill price that is two dollars below the price established in 1926, while the freight allowance cuts off still another dollar from the cost.

Chicago "Evening Post" in New Home

The Chicago *Evening Post* has moved into its new nineteen-story building at 211 West Wacker Drive, Chicago, facing the Chicago River. The newspaper plant occupies the three basements and the second, third, fourth, and fifth floors, and the space above is rented as business offices. The newspaper plant is said to have the most scientific arrangement of any plant yet built. Practically all equipment is new, the linotypes, typewriters, and the "morgue" being about the only equipment that has been moved. A private automatic elevator connects the basements with the upper floors of the plant, and in every way the *Evening Post* is now prepared to do better work than before with a greater degree of comfort both for employes and patrons.

Paper is stored in one basement, which has capacity for ten carloads of newsprint. Automatic reels are used, equipped with flying pasters which

make it possible to start the new roll while the presses are in operation. The presses will deliver four thirty-two-page sections at a speed of 100,000 an hour. Six ninety-horsepower motors supply power for the presses. On this floor are also the machines which cast the plates from the matrices made on the third floor.

The building has two distinct heating units, one for the plant and the other for the general building. The heating units are automatically stoked and ab-



New home occupied Monday, June 18, by John C. Shaffer's Chicago "Evening Post," facing (left side) new thoroughfare known as Wacker Drive

solutely smokeless. Distance from the reelroom in the sub-basement to the delivery trucks is thirty-seven feet, and this is understood to be the shortest delivery line used by any metropolitan newspaper in the country.

Post Office Opposes Report

Harry S. New, postmaster general, has communicated to Senator Moses, chairman of the senate post office and post roads committee, his department's opposition to the report of this committee as regards the stamped-envelope contract. He states that his department would be pleased to have the Public Printer obtain this contract, but it does not believe that it should be prevented from taking competitive bids on such work. The favorable report of the committee is slated for action when Congress meets in December.

New York Companies Merge

Announcement is made of the merger of the Reilly Electrotype Company, Incorporated, Typographic Service Company of New York, Incorporated, and Wright Company, illustrators, under the name of the Electrographic Corporation, with Joseph Reilly as president. E. W. Clucas & Company, member of the New York stock exchange, is to finance the expansion plans of the new organization with an issue of \$1,000,000 of 7 per cent preferred stock and 150,000 shares of common stock with no par value, but selling at thirty dollars a share. The participation of Wall Street in the investment activities of the advertising and printing field is an interesting development of this merger.

Air Mail Rates Slashed

Effective August 1, postage rates for air mail have been cut to the point where printers, publishers, and business men can scarcely afford to use any other type of mail service. The present rate is ten cents a half ounce, but under the new rate an ounce of matter can be sent by air mail for five cents; in other words, the cost of air mail service will have been cut to one-quarter of the present cost to the user.

Any mailable matter, except perishable goods liable to damage through freezing, may be sent by air mail. Registered, insured, and C. O. D. mail is carried by this means, and special delivery stamps will expedite delivery. Packages of not over fifty pounds in weight and not exceeding eighty-four inches in combined length and width will be accepted for air mail. The words "Air Mail" should be plainly written or stamped on the matter to be sent.

George J. Cadwell Dies

George J. Cadwell, vice-president and sales manager of the American Writing Paper Company, died at Holyoke, Massachusetts, on May 18. He was fifty-six years of age, and had been in the service of this company for eight years. He was appointed general sales manager in 1923, and at the last meeting of the board of directors, in April, had been made vice-president.

Printing Research Planned

The American Society of Mechanical Engineers has named Arthur C. Jewett, director of the College of Industries, Carnegie Institute of Technology, as chairman of a committee on survey and research for the printing and allied industries. Mr. Jewett has selected a number of men prominent in the trade and in related lines to serve as members of this committee, and a meeting

will be held early this fall. Suggestions as to subjects suitable for research that will benefit the printing and allied industries will be received by Mr. Jewett.

Do You Print Catalogs?

In Los Angeles is established the Graphic Arts Library, supposed to be the first and only one in America. It is planned as a permanent repository

for the finer specimens of the graphic arts, and one of its features is to be a great catalog library, with samples of catalogs from all over the world. Printers who can furnish specimen catalogs from their own presses, or know where other good specimens can be located, are requested to communicate with the sponsor, A. L. Scoville, 117 East Pico, Los Angeles.

The Industry at Large

THE tentative schedule of meetings at the forty-second annual convention of the United Typothetae of America, to be held at Quebec, October 1 to 6, has been announced. Marketing, management, and education will each be allowed one session, and the fourth one is to be devoted to the consideration of amendments to the constitution and by-laws. Special trains are now being planned to run from Chicago, Washington, New York, and Pittsburgh, and the usual special rates will be in force for the benefit of the delegates.

A CONFERENCE on printing education for the Pacific region is to be held at Los Angeles, July 5 to 7, under the auspices of the Division of Vocational Education, University of California, at Los Angeles, in cooperation with the State Department of Education. The vital question before the conference will be, "How can we make better craftsmen?" The discussion method will be followed throughout in order to achieve the greatest measure of practical progress that is possible.

THE midsummer meeting of the Northeast Missouri Press Association will be held at Troy, July 13. An interesting program has been arranged, one feature of which is a debate on the subject, "City vs. Country Journalism."

A PORTFOLIO of specimens has been received from Walter J. Ellis, 141 West Thirty-sixth Street, New York city. These are executed by what is known as the Ellis New Method embossing process, by which dies for simple panels, which may be attractively planned, are quickly made in the shop.

A BOOK of definite value for publishers and mechanical executives of the newspaper plant has been issued by the Cutler-Hammer Manufacturing Company under the title, "Keeping Pace in the Newspaper Plant." The function and operation of this company's press controls, press drives, newspaper conveyors, and other equip-

ment are clearly shown, but it also includes nearly a hundred installation photographs taken in plants throughout the country, and an impressive list of newspaper plants in which Cutler-Hammer equipment has been installed. Copies of this book may be secured by addressing the home office of the company at Milwaukee, Wisconsin.

THIRTY-FIVE boys graduated from the Empire State School of Printing, Ithaca, New York, in the commencement exercises held on June 5. John W. Baker, chairman, committee on education, New York State Publishers' Association, presided. One of the principal speakers was E. H. Butler, president of the American Newspaper Publishers' Association.

AT THE recent graduation day exercises at Wentworth Institute, Boston, the principal address was delivered by Rev. S. Parkes Cadman, D.D., of Central Congregational Church, Brooklyn, New York. The very attractive programs for this event were printed by the Department of Printing, from which department thirty-two students graduated on this occasion. Hugo Jahn, instructor in hand composition at the Wentworth Institute, has sailed for Europe, and will return in September. He intends to visit some of the principal schools of printing, libraries, and museums, including the World Press Exhibition at Cologne.

FRANKLIN ASSOCIATION and Typographical Union No. 16, both of Chicago, put into effect on June 15 an agreement made two years ago by which night workers will operate on a forty-hour, or five-day, week. No work will be done on Saturday and Sunday nights. About five hundred night employees will benefit by this agreement, but the day schedule of forty-four hours a week continues without change.

ONE feature of the Detroit meeting of the International Advertising Association, July 8 to 12, will be the pres-

ence of Graham McNamee, generally acknowledged to be the world's greatest radio announcer. On the mornings of July 9, 10, and 11 the feature addresses will be broadcast, and on the evening of the tenth the special entertainment on the convention stage will be radiocast over the Blue Network of the National Broadcasting Company, with McNamee announcing. While the only practical means of getting the real benefit of the convention is actual attendance, this broadcasting offers both entertainment and working material for the absentees.

TEMPERATURE control is a vital matter. The Johnson Service Company, Milwaukee, Wisconsin, is distributing a four-page 11 by 14 "letter" which quotes remarks made by Alfred S. Alschuler, architect, in *THE INLAND PRINTER* on this subject. It also shows the Johnson system of temperature control installed in the pressroom of the U. S. Sample Company, Chicago, points out the advantages of the Johnson system, and lists other printing buildings equipped with this means of temperature and humidity control.

THE annual meeting of the Society of Typographic Arts, Chicago, was held on June 12. The good work of Paul Ressler, president, R. Hunter Middleton, secretary, and the other officers was fittingly recognized by reelection of the present officers. Recently the organization's name was officially changed to Society of the Graphic Arts. Reconsideration of this step divulged the feeling that the name selected was not suitable, and by vote of members the group restored the original name, Society of Typographic Arts.

THE monthly dinner and meeting of the Chicago Club of Printing House Craftsmen was held on June 19. The following members were chosen as delegates to the ninth annual convention of the International Association of Printing House Craftsmen, at Detroit, August 19 to 22: Carl J. Spaethe, president; Albert Kirschner, treasurer; Charles W. Gainer, secretary; E. C. Dittman and Herman Wendt. Will C. Loomis, the district sales manager of the Harris-Seybold-Potter Company, showed the motion picture this company has just completed, which is mentioned elsewhere in this department.

THE sixth annual vocational conference, held at Kansas State Teachers College, Pittsburg, June 11 to 14, had an unusually large attendance. Among those who addressed the conference were: J. L. Frazier, editor of *THE INLAND PRINTER*; Fred J. Hartman, director of the educational department, United Typothetae of America, and

F. C. Lampe, manager of the department of educational research, Barnhart Brothers & Spindler, Chicago.

It is reported that a new method of reproducing blocks to take the place of electros and stereotypes has been invented in Switzerland. The claim is made that through the spraying of molten metal by compressed air the required thickness of metal deposit is secured in a very few minutes, and it is said that brass, bronze, steel, nickel, or other desired metals can be applied in this manner. No evidence is offered to prove the reliability of these claims. When this process has been introduced into this country, and the reliability of the facts presented has been determined, readers may expect to find the details in THE INLAND PRINTER.

"NEWSPAPER EXPERIENCE With the Ludlow" is the title of an impressive and interesting brochure issued by the Ludlow Typograph Company, Chicago, which sets forth ways in which prominent publications use the Ludlow. The book is an excellent example of Mr. McMurtrie's typography and is illustrated with cuts of buildings of prominent newspapers, exterior and interior, as well as reproductions of a number of excellent advertisements, the display of which was set on the Ludlow.

THE silver plaque offered by the Ben C. Pittsford Company, Chicago, for the most effective arrangement and typography in industrial advertising during a period of twelve months, has been awarded to the Mergenthaler Linotype Company. The presentation of this award was made at the recent convention of the National Industrial Advertisers' Association, at St. Louis.

BLAKE, MOFFITT & TOWNE announces the opening of the new building of its San Jose division, which took place May 18 and 19. The new structure is located on North San Pedro Street, San Jose, with spur tracks at the side and also the rear, and in capacity and modern equipment it is thoroughly prepared to serve the needs of the trade in this section. H. W. MacLean is the local manager.

THE Technical Trade School, Chicago, has arranged a series of practical lectures and demonstrations on ink, rollers, paper, press mechanics, presswork, and pressroom efficiency. The first lecture, dealing with ink, was presented on June 22 under the auspices of Chicago Printing Pressmen's Union No. 3, and was largely attended.

A NEW home is being constructed by the Port and Terminal Publishing Company, Incorporated, Whitestone,

New York. This company publishes a monthly magazine, *Port and Terminal*, and five local weekly newspapers circulating in a heavily populated section of New York city. The new building will be 25 by 100 feet, built of concrete with a brick and stone front, and will enable the company to handle its production on a most efficient basis.

A NOVEL series of four-page mailing pieces is being utilized by John Bornman & Son, Detroit, to develop interest and printing sales. One piece is well

printed in two colors and black, and is entitled, "Do You Just Take It for Granted?" It expands upon the idea that the long-established printing firm, instead of being taken for granted and forgotten, should be used to advantage by companies that buy printing. An unusual feature of the piece is a nine-line paragraph well surrounded by white space which specifies the kind and size of stock, species of type, number of impressions, screen of halftones, and even the formulae of the inks used on this mailing piece.

What's New in Equipment

THE intertype magazine racks developed by William Reid & Company, typesetting machine engineers, 537 South La Salle Street, Chicago, satisfactorily solve the problem of plants needing safe and convenient storage for magazines. Although similar in most respects to the linotype magazine racks made by this company, the intertype racks are equipped with rollers over which the magazines are easily pushed into place or removed. These racks are sturdily constructed of iron and steel, and may be purchased in varying sizes to accommodate large or small quantities of magazines.

A CUTTER for the makeup man's column rule and material has been put on the market by the American Steel Chase Company, 122 Centre Street, New York city. This cutter is attached conveniently to the upright supporting the overhead bank, and is within easy reach for cutting rule, leads, or slugs. Another marked advantage is that the cutter is located directly over the waste-metal box at the end of the table, and thus eliminates the cuttings and leaves the table clean for work. Where special knives are needed, these are available at slight extra charge. The company will gladly furnish complete details regarding this new cutter.

CASTING of borders in single types from linotype matrices is a service now being rendered by the Sterling Type Foundry, Vermontville, Michigan. The company is equipped to cast in type any border or any ornament made in matrix form, not exceeding forty-eight-point size. Special machinery is required for preparation of the matrices for use in this manner. Hard foundry metal is used, and the material is cast on foundry casters. Further details and prices may be secured by addressing the office of the company at Vermontville, Michigan.

THE American Type Founders Company has recently introduced two new type faces representing, it might be said, the extremes in taste. One, Novel Gothic, is best described by its name. The other is possibly the most interesting roman of conventional design issued in recent years. It is known as "Bulmer" and in the circular is described as a faithful reproduction of a type face introduced in the year 1795 by William Bulmer, of the Shakespeare Press, London. The first look makes one think of Bodoni, and it is really more like Bodoni than any other. But examination shows a decided softening; it gives no suggestion whatever of having been drawn with a ruling pen; in fact, inclines to old style. The italic is even more free, and full of character.

THE Lakeside ventilator, made by the Lakeside Company, Hermansville, Michigan, is said to be of very compact construction. It is built entirely of steel, can be entirely concealed from view if desired, and is installed without difficulty by use of the accurate blueprints and instructions furnished. Additional information may be secured by addressing the company.

THE Simplex paper conditioner serves a need which is recognized today by all of the leading lithographers and printers. Air is supplied by a direct-connected fan in a quantity providing for a most efficient rate of conditioning speed, and the compartments are so built that each receives the same amount of air as every other compartment. Another recent development is the Universal jogging machine with elevator feed, which does more accurate jogging than the best hand worker and at a much faster rate of speed. These machines are produced by the Southworth Machine Company, Portland, Maine, and prices and complete details will be furnished upon request.

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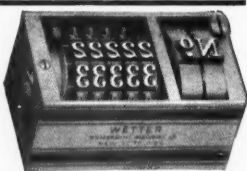
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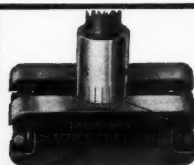
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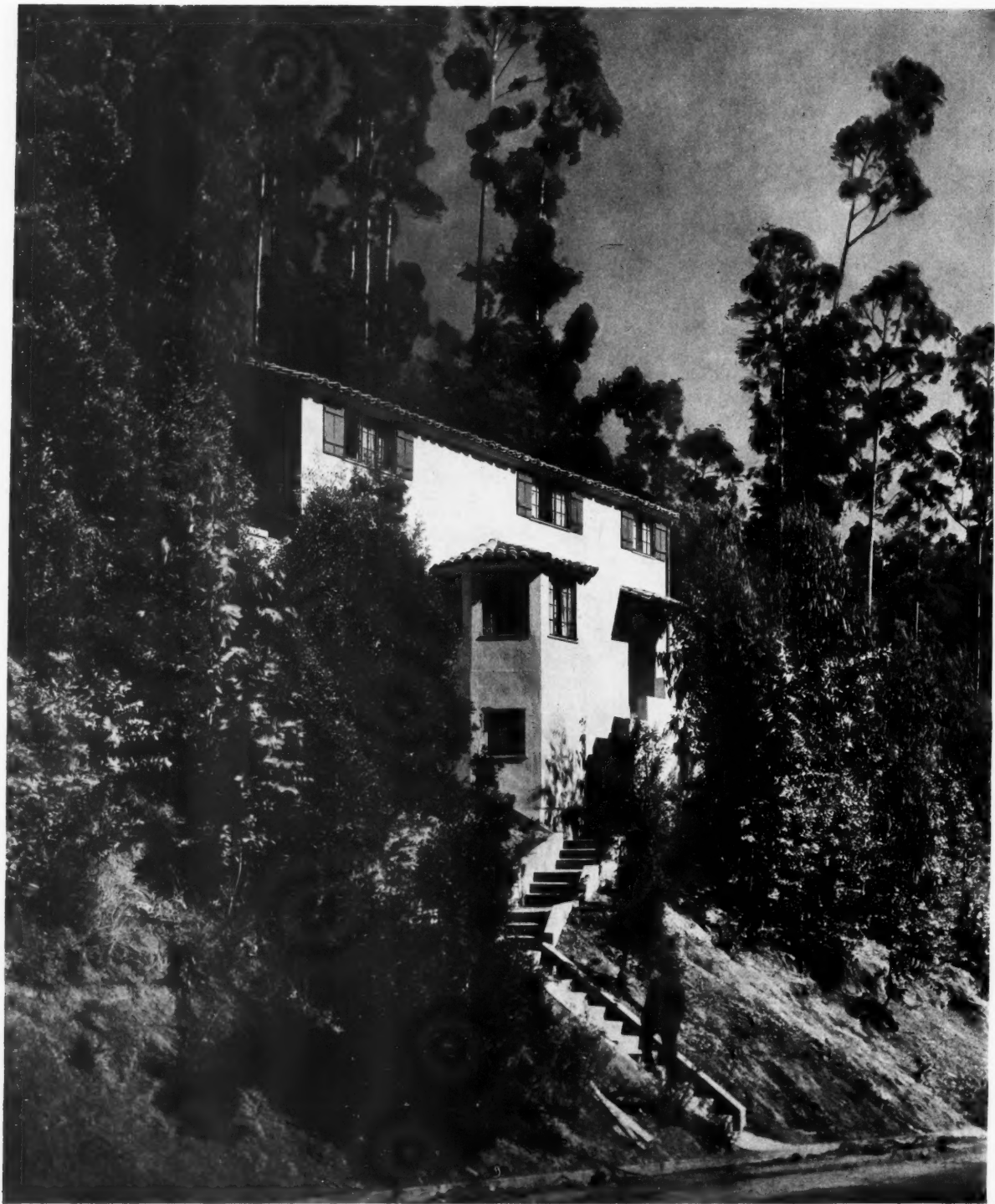
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